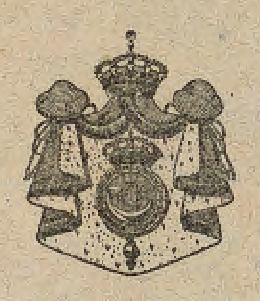
SERVICE DES ANTIQUITÉS DE L'ÉGYPTE

ANNALES
DU SERVICE DES ANTIQUITÉS
DE L'ÉGYPTE

TOME XXIV

(DEUXIÈME ET TROISIÈME FASCICULES)



LE CAIRE

IMPRIMERIE DE L'INSTITUT FRANÇAIS

D'ARCHÉOLOGIE ORIENTALE

M DCCCC XXIV

Le sommaire de ce double fascicule a dû être supprimé, faute de place pour l'insérer ici. Il y est suppléé par la Table des matières du tome XXIV qui se trouve à la fin du volume.

UN BAS-RELIEF DU DIEU ἭΡΩΝ

PAR

M. GUSTAVE LEFEBVRE.

Le bas-relief, reproduit ci-contre, n'a aucune valeur artistique. L'unique intérêt en est sa signification religieuse, car il représente l'image du dieu Ἥρων d'Égypte. Il doit, à ce titre, prendre place dans la série iconographique, dont les deux plus beaux exemplaires sont les stèles 46790 et 46792 du Musée du Caire, que j'ai jadis publiées (*Annales du Service des Antiquités*, XX, 1920, p. 237-249).



Le relief se détache d'une dalle de calcaire, à la partie inférieure de laquelle on a ménagé une mince bande plate, faisant saillie et servant de base à ce petit monument. La dalle mesure 0 m. 39 de haut, 0 m. 24 de large; elle est ébréchée et incomplète aux deux angles de gauche. J'en ignore la provenance[1].

[1] Je l'ai trouvée, sans aucune indication d'origine, au cours de l'inventaire de la salle 29 du rez-de-chaussée du Musée, parmi des monuments des époques saïte et ptolémaïque, et l'ai inscrite au *Journal d'entrée*, sous le n° 48824.

Héron est représenté, comme de coutume, à cheval. Il fait le geste caractéristique d'offrir à boire, dans une coupe plate, dépourvue d'anses, à un long serpent, dont le corps se replie au-dessus de la tête du dieu. Mais, contrairement à l'usage, le cavalier et sa monture sont tournés vers la gauche, et le cheval s'avance au galop, non au pas. Le dieu a les jambes de profil; son buste et sa tête sont posés de face. Il est vêtu d'un simple *chiton,* serré au cou et tombant à mi-cuisses; il est sans armes. Étant donné la direction du groupe, c'est la main droite qui tient les rênes, et la main gauche, largement ouverte, qui soutient la coupe où s'abreuve le serpent.

La technique du bas-relief est grossière. L'œil du cheval est fait de deux cercles concentriques, comme les yeux des petits chevaux en bois, jouets d'enfant, qu'on trouve communément au Fayoum. Les mains du cavalier sont raides et inarticulées : elles sont, en réalité, juxtaposées aux objets, rênes et coupe, qu'elles sont censées tenir. Le bas-relief était peint, et peut-être quelques détails du costume du dieu et du harnachement de son cheval étaient-ils repris et précisés au pinceau. L'exécution est néanmoins pitoyable et fait songer à l'imagerie copte. Ce monument est de très basse époque; il atteste la survivance du culte de Héron jusqu'aux derniers temps du paganisme gréco-égyptien et a dû précéder de bien peu les premières images, non moins maladroites, des successeurs chrétiens du Dieu-Cavalier, saint Théodore et saint Georges.

G. Lefebvre.

TWO GRANITE SARCOPHAGI

FROM SAMANNÛD (LOWER EGYPT)

BY

HAKIM EFFENDI ABOU-SEIF

INSPECTOR OF ANTIQUITIES, TANTA DISTRICT.

On September 1st, 1924, I received a report from one Moḥammad ʿAbd El-Samad, temporary ghafir of the Markets Company's *tell* at Samannûd, in which he stated that some antiquities had been discovered there while a tomb was being dug in the cemetery of Seyyidi ʿEqîl. I immediately sent the Chief Ghafîr for further details, and, on receiving a telegram from him, went to Samannûd on the following day, and saw that two grey granite sarcophagi of Persian or Ptolemaic date had been found. Both were empty, lying side by side with heads to the West at a depth of about 2 1/2 metres below the level of the ground. The cover of one of them was lying overturned at the foot of it.

The upper photograph on the plate shews the position in which the sarcophagi were found.

I wrote at once to the Antiquities Department asking for a grant of L. E. 50 for the removal of the sarcophagi and for examining as much of the surrounding ground as I could without interfering with the modern graves or with the public road. This sum was approved.

On September 2, the day of my arrival, I went to the police station and wrote a *mahdar* on the discovery. While I was doing this, a man named Moḥammad Muṣṭafa El-Borollosi, who had found the sarcophagi while digging a grave, asserted that it was he who had reported the find to the Antiquities Department. This was quite untrue.

I examined the ground around the sarcophagi but found no antiquities whatever, not even the cover of the second one. It is my opinion that they are not in their original position, but I have not the least idea where the ancient cemetery of Samannûd is likely to be.

Moḥammad Muṣṭafa did all he could to hinder me in my work, and even went to the police station to lay a complaint that the sarcophagi lay

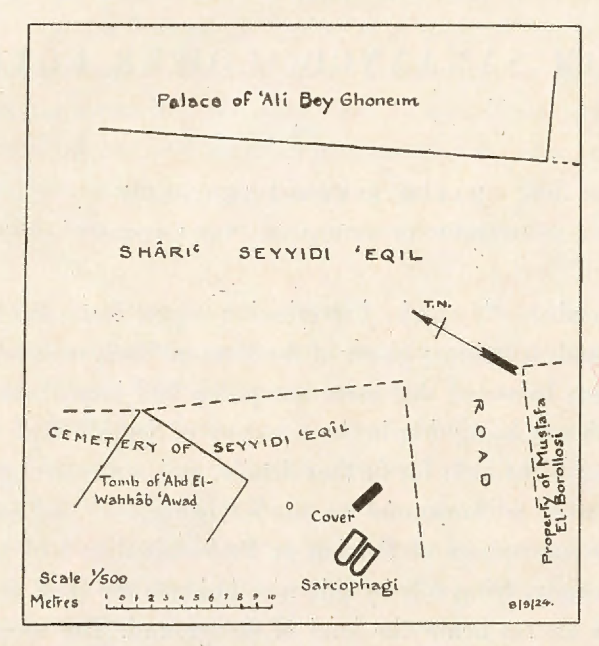


Fig. 1. — Site of discovery of sarcophagi at Samannûd.

in his land. This involved another *mahdar* in the police station and the making of a map shewing the limits of the public land by the Municipal Engineer. A copy of this map is shewn in figure 1. It shews clearly that Moḥammad Muṣṭafa's claim was without foundation.

Since the discovery was in the very heart of the town, we were naturally overrun with the usual crowd of loafers who derive intense pleasure from watching other people work, but we are too accustomed to this sort of thing to let it inconvenience us. We were, however, really hindered from another source, namely, the universal belief of the lower classes in Egypt in the efficacy of newly discovered antiquities as a cure for *barrenness*. A mummy is, it seems, the best antidote, a sarcophagus or statue running it a close second. At any rate, the women from miles around made our sarcophagi a place of pilgrimage, literally in hundreds, some even insisting that they should be allowed to sleep inside them!

The sarcophagi were removed from their pit by cutting a sloping way up to the road, and hauling them on rollers running on wooden baulks — the ancient method, except that we used a system of pulleys to supplement the men pulling. Having arrived at the surface, they were both conveyed on a Decauville line to the station, about a kilometre distant. The lower photograph on the plate shews the work in progress, and the position of the sarcophagi with regard to the graves in the cemetery. The journey from the pit to the station occupied in all 11 days. They were then despatched by train to Cairo, and reached the Museum on September 26 without having suffered any damage.

The sum spent on their removal to Samannûd station and on the examination of the surrounding land was L. E. 46,650 mill., the number of workmen employed being about 30.

I am informed that the sarcophagi belonged to two prophets of the god Anḥūr, the patron deity of Samannûd, their names being [hieroglyphs] Sheb-min and [hieroglyphs] 'Ankh-ḥōr, the former being the father of the latter. The sarcophagus of Sheb-min lay to the North of that of his son. In the inscriptions on the coffins, 'Ankh-ḥōr only mentions his father's name and title once, while his mother is frequently referred to. On Sheb-min's coffin, his father's name is not mentioned at all. The family tree appears to have been as follows:

? = [hieroglyphs] *'Ankhet*
|
[hieroglyphs] *Sheb-min* = [hieroglyphs] *Imy-pet*
|
[hieroglyphs] *'Ankh-ḥōr*

Both sarcophagi are covered inside and out with scenes and texts from the *Book of that which is in the Underworld*, and shew the passage of the boat of the Sun, containing the soul of the deceased, through the twelve divisions of Hades. A wonderful example of the decoration of a sarcophagus with such scenes is that of Seti I, now in London[1]. In late coffins, however, preference seems to have been given to extracts from the scenes

[1] Budge, *The Egyptian Heaven and Hell*, vol. I.

and texts of the *Book of the Dead.* Another coffin of Persian or Ptolemaic date with similar scenes is that of Takhos (second sarcophagus) in the

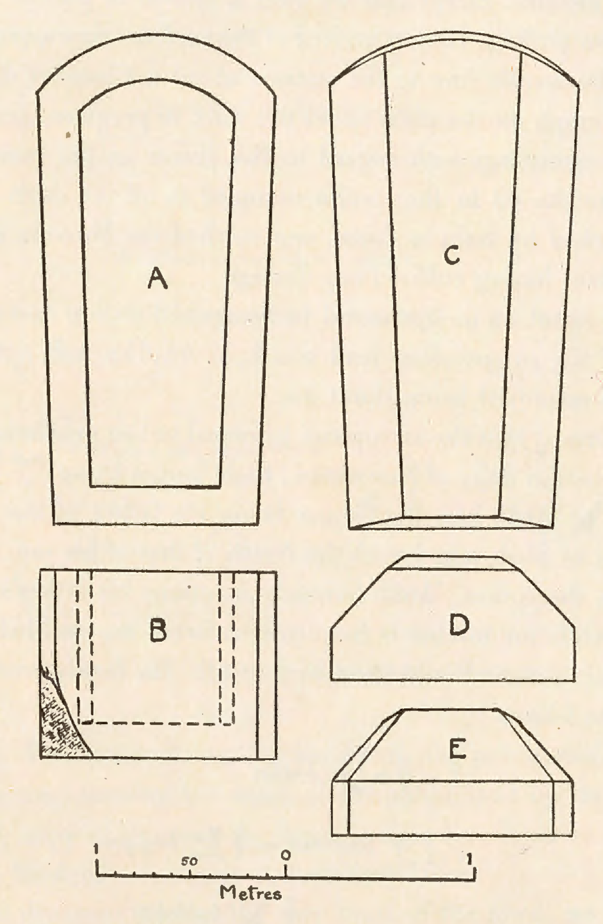


Fig. 2. — Sarcophagus and cover of Sheb-min. A, plan; B, end-elevation at foot; C, plan of cover; D, end-elevation of cover at head; E, end-elevation of cover at foot. Scale : 1/40.

Cairo Museum, which was found at Saqqâra[1]. I am further informed that, in the arrangement of the scenes and in the details of the texts,

[1] Maspero, *Catalogue général du Musée du Caire, Sarcophages des époques persane et ptolémaique* (nos. 29303-29306), p. 161.

there is a striking resemblance between the Samannûd sarcophagi and that of Takhos, which makes one seriously consider whether they were the work of one factory, perhaps at Memphis. At all events, the stone for them came from Aswân.

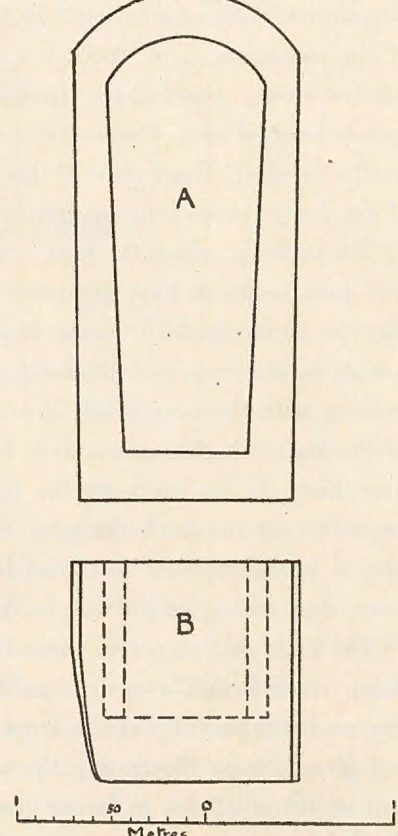


Fig. 3. — Sarcophagus of ʿAnkh-ḥōr. A, plan; B, end-elevation at foot. Scale : 1/40.

Fig. 2 shews the plan and end-elevation of the sarcophagus of Sheb-min and its cover, and fig. 3 shews the plan and end-elevation of that of ʿAnkh-ḥōr. Their weights are about 4 and 4 1/2 tons respectively. Like so many of the non-anthropoid examples of late date, the right sides of both sarcophagi are not vertical, especially in the lower halves, where they taper in so sharply that only the top halves could be covered with scenes and texts. The reason was that, with the blocks at their disposal, the makers could not obtain a coffin of sufficient width inside if they cut it down until all the sides were vertical.

The sarcophagus of Sheb-min was nearly finished, but that of ʿAnkh-ḥōr still had a great of work to be done on the scenes and texts. The method used by the artists seems to have been to outline the figures in red paint (of which one or two traces still remain) and then to put as many men as possible at the same time on the cutting and polishing. How many different 'hands' can be traced in the work on these sarcophagi it is rather early to say with certainty; we can, however, generally trace four different stages in the progress of the work, the first step being to bruise the surface of the granite of over all the areas to be incised; the next step was to cut these areas down to the required depth, leaving any internal

details roughly indicated. Next came the indication — sometimes with very fine detail — of the internal features of the figure, and lastly some form of polishing was done. Figures and signs can be seen in all stages of completion at various parts in the left side, the head and the interior of the sarcophagus of ʿAnkh-ḥōr, the best examples being in the right interior scene, where three successive figures can be seen, the first being merely bruised over, the second being cut down and the third being practically finished. The figure of the Goddess Nephthys, protecting the head of the body (inside) in this sarcophagus, is a magnificent piece of work.

The order in which the first cutting of any particular section of a scene was done seems to have depended on the caprice of the artist; for example, in the unfinished *kheker* fences guarding the gates of the Underworld, in one case each *kheker* had been completely cut out before proceeding with the next, while in another case, all the circles in the middle of the *khekers* had been cut first. It appears, generally speaking, that the first things to be cut were the figures of the gods, next the boats and register-lines and lastly the texts. At the head of the sarcophagus of ʿAnkh-ḥōr, a half-completed boat can be seen, with the Goddess Ḥatḥor apparently standing on nothing in front of it.

The texts and scenes of these two sarcophagi are, so I am informed, being studied with a view to publishing them in detail, compared with the sarcophagus of Takhos from Saqqâra. I have therefore not given any photographs illustrating the scenes and technical details, since they can be better shewn in larger plates than those possible in the *Annales du Service.*

The rather poor quality of the photograph shewing the sarcophagi in the position in which they were found (the upper photograph in the Plate) is due to the fact that nearly all those I took were badly affected by the heat when being developed by a photographer in Ṭanṭa. I have included it, however, since it cannot be taken again.

The sarcophagi are now in the Central Hall of the Cairo Museum (ground floor), half way along on the right side, their entry numbers being 48446 (Sheb-min) and 48447 (ʿAnkh-ḥōr).

H. Abou-Seif.

COPTIC READING DESKS FROM THE FAYUM

BY

Mr. G. A. WAINWRIGHT.

Reading desks in wood, *Journal d'entrée* no. 48385, said to come from Batn Ahrit, present height at the angle 7 1/2 cms.; *Journal d'entrée* no. 47102, from Kom Washim, height at the angle 25 to 23 cms.; *Journal d'entrée* no. 48877, from an unknown site in the Fayum, height 14 cms. at the angle.

All of them are singularly low in height, and must have been used either by the reader sitting on the floor before them, or by being set upon a table, before which he could stand. Probably the first was the method employed. Angled reading desks of this sort are used throughout Egypt today, and are valuable in preventing the Kuran from being held below the level of the girdle, a thing good Muslims are careful to avoid doing[1]. They are also used in the Coptic churches, where they are made high enough to accommodate a standing reader, and sometimes still have a cupboard below in which the books can be kept[2]. Nos. 48385 and 47102 are peculiar in having their surfaces curved, which at first makes one think they may be stools, but the tilt on no. 47102 leaves no doubt as to their use. The table part in no. 48385 is made out of three boards, in no. 47102 it is made of two boards, but in the other it is carved out of a single log of wood.

[1] Cf. Lane, *Manners and Customs of the Modern Egyptians,* 1890, p. 261, chap. xiii, *Character.*

[2] For instance see Butler, *The Ancient Coptic Churches of Egypt,* II, fig. 12 p. 66, where the door of the cupboard is visible, but here the top though still sloping is no longer angled.

No. 48385 is a very sumptuous specimen of its kind[1]. It is said to have come from Batn Ahrit (Theadelphia) in the Fayum, in which case it cannot be later in date than the IV[th] century A. D.[2], when this city was abandoned. The present height at the centre is only 7 1/2 cms., but this is meaningless, as the old supports that remain have the dowel holes and mitreing for fastening on other boards. No doubt it originally had a cupboard underneath it, like nos. 42321 and 44104, and had a height of some 30 to 32 cms. like them. It is a very massive piece of work made of handsome chocolate brown hard wood, with the fine open grain of mahogany in it. It is probably *sunt*-acacia wood. The top is made of three pieces of wood dowelled together. The two outer ones have been shaped from thick pieces as may be seen from the solidity of the sides. The surface is quite regularly curved without any suggestion of an angle at the middle. This would make it difficult to believe it to be a book-rest, were it not for the evidence of the two here figured, which provide the gradations from the sharp angle of no. 48877 to the angleless curve of the one under discussion. The top has been pegged on to a stand of some height. The stand was not merely two blocks of plain wood, as in the one just mentioned, but was a piece of joinery of some sort. Unfortunately most of it has disappeared leaving only the one front piece visible in the plate, and one crosspiece at right angles to it. The other two have been supplied in the museum workshops. The crosspieces were duly morticed in to the front and back pieces, and were mitred for the reception of the uprights to form the framing of a panel. They were also shot with a moulding for the panel-frame. As there are two dowel holes in the under side of the crosspiece, it would appear that the panel was not only mor-

[1] Cairo Museum possesses two other specimens, which once were equally magnificent. They are nos. 42321 and 44104, one coming from Kom Washim and the other of unknown provenance. These two are almost identical with that remains of our example. The top is curved without any sort of angle; the two edges are thickened into a kind of roll; the whole surface is inlaid with designs in ivory; there is no tilt; underneath the crosspieces are set into the front and back pieces at some distance from their ends; and in the upper part of the front and back pieces a nick has been taken out of the edges.

[2] Grenfell, Hunt and Hogarth, *Fayum Towns and their Papyri*, pp. 16, 23.

ticed into the uprights, but it was also fixed to the crosspieces above and below by dowels. If, as seems probable, it were fixed on all four sides, then this panel would be different in arrangement to those in no. 47102. There it will be seen that the panels are lying quite freely between the crosspieces above and below them, being only fastened by their tenons, which fit into the mortices in the uprights. Other boards of some sort were dowelled on below the front piece, but there remains no indication of what their arrangement was. As will be seen in the plate, the front piece has had a little triangular nick cut in each of its sides by way of ornament. This is reminiscent of the feet of the boxes containing the glass from Kom Washim[1], which, dating to about the year 400 A. D., would be of about the same date as this piece.

The surface of the top has been entirely sprinkled over with decorations inlaid in ivory and wood of the same kind as the stand itself. Bone is very rare, only a chance piece being evident here and there. The general arrangement is sufficiently clear in the plate. The wood has been ploughed out to the requisite shape and depth to receive the inlay, whether in the form of isolated pieces or in that of a length of pattern. The isolated pieces of inlay have been cut to shape and fitted in. In the case of the geometrical patterns, which are simpler to work, the fitting of the pieces together has been very accurately done, but the rounded forms are less happily fitted. The legs of the dove are very thin and the slots cut to receive them are too wide. The animal forms are not more successfully treated than was usual in Coptic art.

Some sort of glue must have been used with which to fasten in the pieces, but it has left singularly few traces. The knowledge of the use of glue in joinery had by that time been long known, as it is at least as old as the Middle Kingdom[2], and in the New Kingdom the gluepot on the fire is represented several times in scenes of the carpenter's shop[3].

[1] Wainwright, *Le Musée Égyptien*, III, pl. XXXVIII, figs. 6, etc.

[2] Mace and Winlock, *The Tomb of Senebtisi*, p. 89. Description of staff no. 5.

Carnarvon and Carter, *Five Years' Explorations at Thebes*, p. 57.

[3] Newberry, *Rekhmara*, pl. XVII, the middle of the plate.

N. de G. Davies, *Bulletin of the Metropolitan Museum of Art*, July 1920. *The Egyptian Expedition 1916-1919*, fig. 22 facing p. 32.

The long sides of the place for the chevrons on the edges have been cut with the usual fine saw a millimetre or so thick. The cuts can be seen at the bottom of the photograph extending beyond the inlay to the edge of the wood. The ancient Pharaonic saw might perhaps have served the purpose, if guides were arranged to keep it from wobbling, but it seems improbable that it could have produced so long a cut with such perfection of edge. A long straight cut like this and so thin almost necessarily implies the use of a frame saw of some sort in order to get the rigidity and length required for the blade. Frame saws tightened up by a Spanish windlass are in common use today among the native carpenters, and are no doubt the survival of similar ones introduced into Egypt in classical times. Iron blades suitable for such tools have been not uncommonly found in excavations [1].

The scheme of decoration divides itself into two parts, that on the outer edges of the sides, and that on the body of the book rest. On the outer edges we have a row of chevrons flanked on either side by a row of isolated squares of ivory. The chevrons are made of triangular pieces of ivory separated from each other by little strips of wood of the same kind as that of the desk itself. They are not the wood of the desk itself, but are inlaid, as is shewn by the direction of the grain and are very neatly and accurately mitred together at the angles. Each of the pieces of ivory in the outer row of squares and in the row of chevrons has a dot and circle on it. But the squares of ivory in the inner row mostly have a simple dot. The body of the book rest itself is outlined with a double row of chevrons. The space so enframed is divided into three panels running the whole width of the area. Each of these is divided from its neighbour by a strip of inlay, which has now fallen out, owing to the fact that it masked the joins between the boards, which have now shrunk and opened. Each of these strips is flanked on each side by a row of dog's too-

[1] For a study of the saw and illustrations see Petrie, *Tools and Weapons*, pp. 43, 44 and pls. L, LI. A scene from Rome shews a saw in use that is very like the modern Egyptian : Daremberg and Saglio, *Dictionnaire des Antiquités grecques et romaines, sub cap. : Tignarius*, fig. 6988. Such saws are still commonly used in Austria today, but are often tightened by an iron rod and screw.

thing. This dog's toothing is built up of triangles of both wood and ivory set alternately head to tail in a long rectangular slot prepared for them. The wood of the triangles is the same as that of the body of the desk. Thus the inlay is not, as might be supposed, merely triangular pieces of ivory set into a row of triangular holes cut for them in the wood of the body.

Central panel. The inlay is entirely in ivory, without wood. In the centre there is a six rayed star, and at either end of the axis is a rhomboid. These latter are flanked on each side by a square of ivory and are divided from the central star by four angle pieces.

Left hand panel. The inlay is entirely in ivory without wood. Each of the two outer corners is marked by a pair of angle-pieces, one inside the other. Between them is a group consisting of an altar flanked by a *ḥes* vase on the one side and a highly decorated square on the other. It is difficult not to believe, but that these latter represent the elements of communion. The *ḥes* vase was often used in Ancient Egypt in lustration, as containing the life-giving waters. Hence, it would be a form quite suitable to contain the life-giving wine for the Christian sacrament. Yet again it is especially suitable for such a purpose, as, even in heathen days, its cover often gave it the appearance of being surmounted by a cross [1]. The highly decorated square would then be the wafer. The altar is of the Græco-Egyptian horned shape [2], and is raised on two feet represented by squares of ivory. Each piece of ivory has a dot and circle in the middle of it, with the exception of the body of the *ḥes* vase, which has none, the base of the altar which, being long, has two, one at each end, and the decorated square which has two.

Right hand panel. The inlay is entirely in ivory without wood. Each of the two outer corners is marked by a pair of angle pieces similar in all respects to those on the other side. There is also an altar in the middle entirely similar to the other, but it is flanked by different Christian symbols, i. e. a fish on one side and a bird — no doubt meant for a dove — on the other.

[1] For example, see *The Journal of Egyptian Archæology*, V, pl. XIX.

[2] Cf. Lefebvre, *Le Tombeau de Petosiris*, I, pp. 13, 14.

This reading desk turns out to be a link between the crafts of Pharaonic Egypt and those of the Middle Ages. It thus becomes a piece of prime importance in the history of inlaid woodwork. Wood inlaid with ivory has become a speciality of Saracenic art and as such is known to the world at large. But hitherto it has never been possible to say whether the Saracens invented it themselves and introduced it into Egypt, or whether it passed over from Ancient Egypt into Muslim art, especially as there is a difference between the inlays of the two periods. Thus the earlier Saracenic patterns are largely angular-geometric [1], occupying the whole of a space without any of the wood of the matrix shewing between the various units of the pattern. This is more especially the case in the decoration of the little panels for building up doors. Ancient Egyptian patterns on the other hand as a rule are composed of isolated pieces of inlay each one of which is set into a matrix cut out of the wood to receive it. Thus the wood of the object is seen surrounding each unit of the inlay. Also in the Ancient Egyptian inlays natural objects and curved outlines are common — the geometric stiffness occurring only as a rule, where it is dictated by the form to be decorated or the object to be imitated by the inlay.

Yet again there was the difficulty that no inlaid object of Coptic origin was known of a date earlier than the Arab conquest [2], hence it was not possible to affirm that the Muslim invaders had taken over the art from the Copts. But shortly before the war the fine boxes and other objects discovered at Karanog in Nubia [3] shewed that the art of inlaying wood with ivory was practised under the Romans, from whose culture it would very

(1) Flower forms that occur so often as true inlay work, especially later on boxes, are Persian, rather than Egyptian, workmanship.

(2) Hitherto the oldest known Coptic inlay has been that on the panels of the beautiful doors at Deir es Suriani in the Wady Natrun. Up to the present one of these had been supposed to date to 7-800 A. D. and the other to a date considerably earlier. See Butler, *The Ancient Coptic Churches of Egypt*, I, pp. 31, 324. But now more recent and detailed research shews them to be even later, the one dating to 913-914 A. D., and the other to 926-927 A. D. See W. J. Jones, *Bull. Metropol. Museum of Art*, New York, 1911, p. 26 and figs. 6, 7, 9.

(3) Woolley and Maciver, *Karanog*, pls. 21-25.

naturally pass over into that of the Copts. Unfortunately there is no very accurate date assignable to the Nubian pieces, but the best of them is thought to be perhaps earlier than the IIIrd or IVth centuries A. D. [1]. This is quite likely as the work is comparatively good and the subjects are classical and heathen rather than Christian. They would thus be of the same date as, or perhaps rather earlier than, our example, which being delivered to us as having come from Batn Ahrit (Theadelphia) would be dated as not later than the IVth century A. D., when this city was abandoned [2]. Thus we now have a complete series of inlaid wooden objects coming from the classical period and passing over into the Christian or Coptic, and none of a date later than the IVth century A. D., or some 300 years before the conquest of the country by the Muslims. The workmanship on our specimen agrees to this intermediate position also, for it shews relationship with both the Ancient Egyptian and Saracenic styles.

The greater part of the decoration is made of isolated pieces of inlay let into holes specially cut in the matrix-wood to receive each. In this class of decoration curved outlines and natural objects occur; i. e. the *ḥes* vase, the star in the middle, and the dove and the fish. In these characteristics it agrees with the Ancient Egyptian workmanship. But there is yet another part of the decoration which is very different in character. This consists of the long bands of chevrons and dog's toothing, which decorate the edges outline the body and divide the panels one from another [3]. These are all similar in workmanship to each other and to so much of the Mediæval inlay of Saracenic Egypt. Here plain angular geometric designs are used, built up of separate little pieces, so cut as to fit together. In this way is formed a pattern, that covers the whole of a given space, so that no wood of the matrix is visible between the individual units of the pattern. It is the whole of the space to be covered by the pattern that is cut out of the wood and not matrixes for each individual piece of inlay [4].

(1) Woolley and Maciver, *Karanog*, p. 70. For the general date of the site, see pp. 81-84.

(2) Grenfell, Hunt and Hogarth, *Fayum Towns and their Papyri*, pp. 16, 23.

(3) Compare the similar inlay on the *koḥl* tube published by Woolley-Maciver, *Karanog*, p. 70, and pl. 25, fig. 7514.

(4) Naturally this filling of the whole space with a pattern built up of separate

This reading desk is thus the proof required to shew, that the Saracens took over the art of inlaying from the Copts together with the idea of the reading desk itself.

The art of decorating wood with inlays is a very ancient and well-known one in Egypt, dating at least from the Proto-dynastic times, from which period we have the wooden object decorated with little tiles, apparently laid in a rectangular place cut out in the wood to receive the whole design [1], just as is done in the long bands on our Coptic specimen and in much of the Saracenic work. Two of the beautiful V[th] dynasty *ḥes* vases are inlaid [2], but the others are *appliqué*. Again in the IX[th] dynasty we meet a piece of definite inlay work in the wooden staff of Khety into which a hieroglyphic inscription is inlaid in silver wire [3]. In the XVIII[th] dynasty we have the magnificent wooden coffin cover of Akhenaton entirely inlaid with carnelian, and blue glass of two colours, now in the Cairo Museum [4]. Also we have the definite inlaying of furniture with ivory in the well-known folding stool [5]. Recently we have had added to our store of knowledge the handsome ebony and ivory stool of Tut-ankh-Amon, which is treated in the same way [6]. In all of these cases except the first every detail of the pattern, whether of silver, faience, glass, stone or ivory, is each inlaid separately in a matrix specially cut in

units led to the adoption of the simpler method of *appliqué* work, or veneering. This is the method employed for most of the well-known pieces in the Arab Museum, which are generally, though erroneously, referred to as *inlaid* tables, boxes, etc. Here, instead of ploughing out the space to be filled with inlay, the whole of the pattern, including the edging, which purports to be the wood in which the pattern is inlaid, is glued on to a basis of some other wood. It has this advantage, that as the whole surface is hidden with these veneers, cheap wood can be used for the basis and the valuable wood is then reduced to a mere slip. It is also of course much less laborious.

(1) Amélineau, *Les nouvelles fouilles d'Abydos*, 1895-1896, pl. XXXI, second row from the top, and p. 128.

(2) Borchardt, *Grabdenkmal des Königs Nefer-ìr-keꜣ-reʿ*, pp. 62, 63, Blatt 6, figs. 3-4.

(3) Ahmed bey Kamal, *Un monument nouveau du Pharaon Khatouî* (*Annales du Service*, X, p. 185).

(4) Theodore M. Davis, *The Tomb of Queen Tîyi*, pl. XXX and p. 16.

(5) Cairo Museum, no. 4936.

(6) Carter and Mace, *The Tomb of Tut-ankh-Amen*, I, pl. LXXIV B.

the wood to receive it. The Ancient Egyptian inlay work in wood is thus closely allied to other arts with which the Egyptians were conversant, that is to say *cloisonné* work and the inlay of bronze with gold wire.

No. 47102 comes from Kom Washim and is very well and solidly made of a hard brown wood — probably *sunt*-acacia. It is 25 cms. high at the centre at one end and only 23 cms. at the centre of the other. This gives it a very perceptible tilt and would much facilitate the reading of the book as it lay there. Below there has been a cupboard in the stand, but the floor has now been broken out. It had only been pegged into the sides. On the left of the reader was arranged the doorway into the cupboard. The door has been almost entirely broken away, but a piece still remains at the right hand side. It turned on pivots, instead of being hinged, and was closed with a lock of some sort, for the catch still remains. This is not on the outside as were the staples for the Pharaonic bolts, but is a hole cut in the thickness of the wood. Hence the bolt was inside the door, hence probably turned with a key thrust through the door. This little door is thus at the parting of the ways, as in fact Egyptian doors have remained ever since, retaining the old method of hingeing, but adopting the new one of fastening with a lock. The doorway itself is interesting as it has the *cavetto* cornice of Pharaonic times. This is a survival from ancient days and was perhaps the last decorative relic of Ancient Egypt to die out [1]. The angle at which it is set on is intentional in order to accommodate the tilt of the top towards the reader. The legs are very massive for the size of the object. They would be rectan-

(1) It is to be seen modelled in brick on the outside of doorways in the brick temple or church, called Deir el-Walad at Dush in the Oasis of Khargah. Yet on entering one finds it to be only a façade and a relic, for the doorway is actually a vaulted arch in front of which the *cavetto* cornice has been built. Also the roof of the chamber inside is no longer flat, as it should be, but vaulted. Cf. also the *cavetto* doorway leading to a barrel-vaulted room at Deir, at the north-eastern end of the Khargah Oasis. W. de Bock, *Matériaux pour servir à l'Archéologie de l'Égypte chrétienne*, Saint-Pétersbourg, 1901, fig. 7 and pl. I. Yet again in a deformed shape in the Christian cemetery of Bagawat at Khargah, *op. cit.*, fig. 13. Again in the White and Red Monasteries at Sohag the *cavetto* cornice lasts out heathen Egypt and enters into Christian architecture (*op. cit.*, figs. 55, 59, 72, 77).

gular but that the inner corner is bevelled off to such an extent, that the leg begins to assume a triangular section. This again may be observed in the antique furniture of Europe. The leg to the left of the door, not being quite so long as the other three, has had a thin piece of wood pegged on to it. The sides are panelled, as in the house door from Kom Washim to be published later, and give the effect of our modern panels, though the method employed is slightly different. Here the crosspieces, which with the legs form the frame of the little panel, are each morticed into the legs, but are not themselves grooved to receive the little panel. The panel itself is also morticed into the legs, but on the other hand not into the crosspieces, as is done in modern furniture. In the ancient piece it merely lies loose between them, and it is this gap between the top of the panel and bottom of the upper framing that lets the light through in the plate. The edges of the framing and crosspieces are bevelled off to make a frame for the panel, exactly as is done for the small ones in the house door. Indeed the pattern is the same, but naturally on a much smaller scale on the reading desk, a slight ridge round the edge enclosing a bevel that is slightly hollowed. On the front the sides of the uprights are cut out so as to admit of the proper mitreing of the junction between them and the crosspieces, exactly as is done today. Finally pegs have been driven through the uprights, thus securing the tenons of the crosspieces inside. The little panels are not so treated, but are left loose, held in place only by the tenons at the end and the limitation put upon their movement by the crosspieces on either side.

The top on which the book rested is similarly pegged into its place. There is no sign of glue being used anywhere in the construction. Though of course it cannot be seen in the plate, the top is made of two separate boards joined together down the middle with dowels. Curiously enough in an object intended to receive a book, which would be stiff covered, the top is not angular in section as in no. 48877 but hollowed into a curve as in no. 48385. It hardly seems that these curved sections would offer so much support as angular ones, yet they are quite common. There is no decoration on it, apart from the panelling and its framing.

No. 48877 is 14 cms. high at the centre, and has no tilt as had the previous one. It is clumsily made in the cheapest way possible of rough

pieces of *gamaizah* (sycamore) wood with much of the bark still remaining or else merely pulled or hacked off. These rough sides are naturally turned inwards. The wood is coarse-grained and spongy, hence not worth the time and labour required in putting good work into it. Most of the surface of the top is covered over with a pattern of little concentric circles; each group composed of two circles round a central dot. These are arranged in eight rays radiating from the centre to the corners and middles of the sides respectively. As the rays approach the centre, the spaces between them are filled up with other concentric circles, which, combining with those of the rays, make in the middle of the surface a pair of large concentric circles composed of little ones. The edge of the surface is framed in a single row of little concentric circles. The top is not pieced together of boards, but is just carved out of a single thick plank. It is merely pegged on to the two feet, and there is no cross bar to keep the whole steady. The surface is much less curved and more angular than the previous one.

G. A. Wainwright.

BASKETRY, CORDAGE, ETC.

FROM THE FAYUM

BY

Mr. G. A. WAINWRIGHT.

Kom Washim. — Three *maqṭafs* or baskets : *Journal d'entrée,* nos. 48879, 48880, 48881. One specimen is figured in the plate. They were full of papyri of the IVth century A. D. and are therefore of that date. They are of identically the same manufacture as the modern ones. The method employed has been already described and little need be said here [1]. On the surface of the basket are clearly visible the ridges made by the cord which stitches together the woven coils. The cord goes round and round and is threaded alternately through the bends of the plaited palm leaves at the edge of the last coil and those at the edge of the next above it. The broken cord itself protrudes in many places from the right hand side of the plate [2]. The handles are stitched on to the edge of the basket by thin cords, which run right down to the bottom, and so take the weight directly themselves. In the upper part of the basket, and just below the handles, the strain is spread out over the basket by means of cords stitched in at an angle to the vertical ones. The basket has a loop of rope fastened to one of the handles and passing through the other. It is a contrivance commonly used today, by which the basket can be carried and at the same time kept closed by its own weight. The end of the top coil can be seen just beside the upper handle in the photograph. The edge of the basket is protected by threading through it both the thin cord which runs round

(1) Wainwright, *Ancient Survivals in Modern Africa,* published in the *Bulletin de la Société Sultanienne de Géographie,* Le Caire, t. IX, p. 177 and pl. VI, nos. 37, 38.

(2) A good illustration of the manufacture of these baskets is given in the *Description de l'Égypte,* 1817, *État moderne,* II, Section devoted to *Arts et Métiers,* pl. XX, 2.

and round the body of the basket and three other similar ones. All of these being stitched through the woven palm leaves in turn make in effect a rope, each strand of which picks up every fourth plait of the palm leaves. *Maqṭafs* today are similarly protected by rope at the edge.

Batn Ahrit. — A مطلع *matl'*, or rope for climbing palm trees. *Journal d'entrée* no. 47247. Length 162 cms. Although this actually comes from Batn Ahrit, yet it is included here among the Kom Washim stuff for convenience in classification. The fact that it comes from this site would date the specimen to something not later than the IVth century A. D. when the city appears to have been abandoned [1]. Classical authors refer to the climbing of palm trees by the men who attended to them, and here we have a specimen of the rope by which they assisted themselves [2]. Today the man often climbs without anything, but, if he uses any help, he merely, as a rule, puts the centre of a length of stout rope behind his back and ties the ends together behind the palm tree he proposes to climb. He and the tree are thus encircled by the one piece of rope. The man grasps the rope on either side of him in each hand, and shifts it up the tree a little. He then leans his weight back against it, and walks up the tree a few steps. Again he shifts the rope up and walks up a short distance, and so on till the top of the tree is reached. It is a simple affair, as his weight is supported both by the rope at his waist, and also by his bare feet on the rugged trunk of the tree. Today if it is not a simple rope that is used, then it is one that is broadened out at the centre, like a sling. The more elaborate modern type is nothing but a variety of the ancient one in the plate.

In the ancient one the ropes actually consist of four thin ones bound together side by side to make one stout one. The most elaborate precautions are taken to prevent fraying. In the first place the four ropes are completely covered with a jacket of thin cords bound round and round

(1) Grenfell, Hunt and Hogarth, *Fayum Towns and their Papyri,* pp. 16, 23.

(2) A graffito shewing a man using one is mentioned as being on the wall of a room in the Vth century A. D. or later Coptic Monastery at Saqqarah. Quibell, *Excavations at Saqqara, 1908-1910,* p. 22.

them. This jacket is visible on the left hand side of the plate at the place marked by the arrow. Over this again, and entirely separate from it, is a lashing of similar cord, each turn of which is looped through the preceding one in three places. This makes three ridges of knots, or rather tightened loops, all the length of the rope. A cord is even blanket-stitched round those few inches, where the individual cords splay out from the stout rope to the back of the mat. Also at the back of the centre piece each cord is provided with a covering, as described below. In the centre of the stout ropes a broad piece is contrived to support the back. Although the idea is entirely the same as in some of the modern ones, yet it is here carried out in a manner quite different to anything I have seen in Egypt today. The four cords, of which the stout ropes are composed, are spread out separately, as may be seen in the plate at the left hand edge of the mat. Thus there are eight of them running parallel to each other. On these there is laid the plaited palm leaf mat to be seen in the middle of the apparatus. To the back of this each of the eight cords is firmly lashed by thinner ones worked into the material of the mat itself, and twisted into a sort of rope along the top of each of the eight cords. This protects them from damage or fraying. The cordage itself is entirely made of palm-fibre (*leef*).

The mat itself is just the ordinary thing composed of narrow strips of woven, or plaited, palm leaves, which one commonly sees today; though perhaps rather in Nubia and the Oases than in Egypt proper. Actually it is nothing but a flat *maqṭaf*, the edge of each woven strip being fastened to the edge of the next by a string threaded through the two. The end of the last coil is seen at the left hand top part of the mat. The edge is protected with cord as usual, bound through the outer turn of the weaving.

As it is today, there is no means of fastening the ends of the stout ropes together. There must of course have been some way of doing it, probably with a separate piece of rope, now lost.

Kom Washim. — Large basket and contents. The basket is numbered in the *Journal d'entrée* no. 47245. Height 75 cms., greatest diameter 63 cms. It is in almost perfect condition and is very like the ordinary thing that comes from Aswan today for use as a clothes basket. The most striking difference is the lack of decoration on the ancient one. This, however, is usual in large baskets from Ancient Egypt, though small or finely made ones on the contrary are quite commonly decorated in colour, while larger ones, especially of an oblong or oval shape often have seams of ornamental stitching running up their sides. Another difference between the old and the new is that the centre of the coil is often protected nowadays with a leather patch covering it. This avoids any possibility of the end coming undone and so is on advance on the ancient work, where it is absent. Instead, a series of long stitches radiate from the centre outwards, covering a number of the first coils. This no doubt had a strengthening effect. It occurs on another flat cover at a much earlier date — the intermediate period between the Middle and New Kingdoms[1]. In manufacturing the basket, the top two coils are drawn in from the outer surface, leaving a ledge on the outside. The cover fits over these coils and on to the ledge, and thus lies practically flush with the surface of the basket. This is an arrangement very unusual in the baskets from Pharaonic times. At this period there are two methods that are regularly employed :

1. The cover rests on a ledge round the *inside* of the basket near the top;
2. The cover itself has a flange, which fits down inside the mouth of the basket.

On the other hand the treatment and finishing off of the last coil in the modern baskets remains exactly the same as in our Roman specimen. The stitching is bound over this last coil, the end of which is then thinned out, and so tapered off. Thus it is lashed down to the basket quite naturally without making an awkward angle or end. The edge of the cover having become worn by use has been repaired with string blanket-stitched over it. The finishing touches are put to the basket by a pair of small loop handles of palm-fibre (*leef*) cord, stitched on with a fine cord of the same sort. They are put on above the greatest girth, but in a curiously irregular manner.

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[1] Carnarvon and Carter, *Five Years' Explorations at Thebes*, pl. LXIV, top left hand corner.

The basket is nice and clean inside, and, as delivered to us, was empty, except for the following small objects — a pot, three glasses, and four pairs of wooden hooks on cords. But most unfortunately, having come from the *sebakh* work, there is no means of telling whether they were actually found inside or were only put there by the finders for facility of transport. Though it thus becomes impossible to date our basket definitely by these objects, yet the probability is that they are of about the same date, having been found by the same *rukhsah* or group of men working under the same licence.

The pot at the right hand side of the plate is 17 1/2 cms. high and numbered 47262 in the *Journal d'entrée.* It is made of a hard brown clay, washed over with hæmatite. The walls of the pot are thin. There is ribbing on the outer side of the bottom just as there is above the shoulder. The ribbing on the shoulder is reproduced on the inside also. The pot is quite clean never having been used, and belongs to a class of pottery well-known throughout the Roman period [1].

The types of the glasses are clearly shewn in the plate. The bowl, *Journal d'entrée* no. 47264, is 12 cms. in diameter and 7 cms. high. The brim is tubular and the edge of the glass has been turned down on to the outside of the vessel. The bowl is therefore of type 8 C. which in the great hoard from Kom Washim was only represented by a single specimen [2]. The glass itself is of a pale green colour with a yellowish tinge. It is thus a piece of variety 2 glass [3].

The jug with the handle, *Journal d'entrée* no. 47265, is 9 1/2 cms. high and of quadrangular shape, the sides having been flattened. It is thus a small specimen of the type figured by Edgar as no. 32771 [4]. Edgar's description of his specimen is almost equally applicable to ours, although his came from Erment and this one from Kom Washim. The

[1] For a similar style of thing, see Quibell, *Excavations at Saqqara, 1908-1910,* pl. XLIX, fig. 1; Petrie, *Ehnasya,* pl. XXXI.

[2] Wainwright, *Roman Glass from Kom Washim,* published in *Le Musée Égyptien,* III, pp. 80, 81, 91, box 47099 *h,* and pl. XXXVII, 8 c.

[3] Wainwright, *op. cit.,* p. 65.

[4] Edgar, *Græco-Egyptian Glass* (*Catalogue général du Musée du Caire*), p. 79, no. 32771, pl. XI.

neck is short and wide with the rim turned in on to its inner side, but our brim is not flat and flange-shaped like his. The rim is strengthened by a ring of glass spun on to its under side. The handle is broad and, though scarcely ribbed, has a ridge running down each edge. Its lower end does not rise straight from the shoulder as in such glasses as nos. 32540, 32541, 32542 of Edgar's publication, but is turned up the side of the neck. It has also been looped at its upper end just under the rim. In both of these details the handle is similar to no. 32771. It however has a small extension, which just reaches over the rim. In this it differs from no. 32771, which is without it. Such extensions may be seen, though, on very different vessels, in nos. 32543, 32552, 32557. As described by Edgar in dealing with his specimen, so ours is slightly concave at the base and sides. The colour is a greenish yellow or in other words a pale example of variety 2 glass [1]. The glass is sufficiently thick and massive to give the jug a useful solidity and weight. There are comparatively few air bubbles and impurities present, and their direction shews the glass to have been spun in the making. There is nothing like this jug published from Saqqarah, Gurob, Hawara or Karanog. Neither did the great group of glasses from Kom Washim, so often referred to already, include anything of the sort. Nor yet does Kisa shew the type in his plates, where the nearest thing — no. 270 — is six sided.

The bottle to the right is numbered *Journal d'entrée* no. 47263, and belongs to the type represented by Edgar's nos. 32558-32564, 32782 [2]. Of these examples of the general type our little bottle very closely resembles no. 32562 in shape and general proportions. These latter are well maintained in spite of the difference in size, our bottle being 10 cms. high or about two thirds as big as no. 32562. Further the colour is the same, a pale yellow tinge shewing in both, making them pale specimens of variety 2 glass [3].

[1] Wainwright, *Roman Glass from Kom Washim,* published in *Le Musée Égyptien,* III, p. 65 and pp. 91, 92. The colour is like that of nos. 47099 *a. g.,* 47100 *c.,* 47105 *g.*

[2] To these must be added no. 45778 of the *Journal d'entrée,* acquired after Edgar's catalogue was published.

[3] Wainwright, *Roman Glass from Kom Washim,* p. 65.

The rim is doubled in on to the inside of the mouth. The collar is put on more clumsily than on any of those in Edgar's plates, and the well indicated semi-circular projections on his specimens come down to mere lumps on the collar produced by pressing a blunt edged instrument into the glass while still soft. This type does not occur in the big Kom Washim hoard of glass, though Edgar's no. 32782 comes from that mound just as does the one under consideration. Nor was the type found at Saqqarah, Gurob, Hawara, nor yet at Karanog in Nubia. Kisa does not shew in his plates anything similar to it[1].

The hooks no. 47246 in the *Journal d'entrée* look so exceedingly modern, that it is with the greatest difficulty our guards can be induced to save such pieces, as they scarcely believe them to be ancient. In any case they do not look upon them in the light of *antikas*, the reason given being that plenty of similar stuff is used in the villages today. However our specimens are definitely of Roman date, as they come from the *sebakh* and the cords are darkened with age, though still quite pliable.

The hooks are just trimmed lengths of natural branch cut so as to include the fork. It is this fork, which makes the hook. They come from a tree, which produces a hard wood of a twisted nature (probably *sunt*-acacia). A notch is cut round the end to hold the cord.

The method by which the cords are bound together and on to the hooks is ingenious and efficient, and not easy to follow without taking the thing to pieces. However on inspection the following points emerge. What appears on first sight to be a bundle of cords turns out to be only one long one, which has been manipulated as required. This cordage divides itself into two distinct parts, and these I will call the main, and the central, cord. The main cord is that which secures the hooks, goes up to the binding which lashes it all together, and passes through it to some distance beyond, forming the lower part of the loop. In the left hand specimen in the plate its two ends can be seen at the arrows. The central cord is another quite distinct piece of work running between the ends of the main cord — i. e. between the arrows — so making the junction between

[1] For references to these various publications, see the footnotes to my publication *Roman Glass from Kom Washim.*

them, or in other words the central or upper part of the loop. The cords appear to have been made specially for the purpose, and the hooks inserted during the process of twisting. They are of three strands, though these have been obtained differently in the main and central cords. For the main cord the method is only visible in one example. Here the third strand has been spliced in at the turn opposite that to be mentioned shortly, whence the central cord takes off. In this latter, however, the third strand is obtained by simply doubling back the original one twice on itself. The beginning and end of the main cord are in the loop at the opposite end to the hooks, and as stated above are indicated in the left hand specimen in the plate by the two arrows. The main cord — as is also the central cord — is twisted on itself at each end, thus forming a turn, clearly marked by the arrows just referred to. At one end of the main cord one of the strands is left very much longer than the other two, thus projecting far beyond the turn just mentioned. It is from this that the central cord is made. Much as was done in the case of the main cord this is now twisted back on itself, thus forming the beginning of a new cord, also with a turn at its end. This brings the loose strand back again opposite the turn at the end of the main cord, from which it originally took off. It is passed though this and then is twisted in to the now partly made central piece of cord, of which it forms the third and last strand. This final twisting process brings the loose strand back to the loose end of the central cord, where a turn has just been made. This turn is now brought down to that end of the main cord, which has hitherto remained free, and into juxtaposition with the turn at its end. The loose strand is then threaded through both these turns — that in the main cord and that made by itself in the process of twisting the central cord — and this fastens the two ends together. The end of the loose strand is then spliced into the last few centimetres of the main cord, whence its frayed end can be seen projecting just above the binding and immediately below the glass bowl in the left hand specimen in the plate. In other cases the end is merely tied round the cord without being spliced into it.

Leaving the ends of the main cord and approaching the hooks, the loop is seen to be lashed on to the ropes supporting the hooks. This binding, however, is a single strand of the cord itself and not a separate piece tied

round. The cords pass each other in opposite directions, one of the strands is bound round and round both them and also the other cord coming up from the hooks. When sufficient turns have been taken — three or four — this strand once more resumes its place in its own cord, as may be seen clearly in the plate in the second example from the right. Thus this cord, which provides the binding material, has only two stands passing through the lashing.

From this lashing the cords go on to the hooks, where once again the strands themselves provide the binding material. The hooks have been inserted in the rope itself at a convenient distance from each other, and the length of the cord between them has been gathered up to the place where the cords from the loop have been crossed and all have been bound together with one of the strands, as described above. Cordage which seems to be attached to the wood in a similar manner was found in the Coptic monastery at Saqqarah [1]. A similarly made hook is also shewn in this same plate, and another comes from Hawara [2].

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[1] Quibell, *Excavations at Saqqara, 1908-1910*, pl. LIV, fig. 1.

[2] Petrie, *Hawara, Biahmu and Arsinoe*, pl. XIII, 2 and p. 11. In the above quoted plate of objects from Saqqarah in fig. 2 there occurs a hook which is differently made. It is cut out of a thick piece of wood and in this respect is similar to the ordinary hooks of the camel tackle of today.

HOUSEHOLD OBJECTS
FROM KOM WASHIM

BY

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Three terra-cotta plates or dishes. — *Journal d'entrée*, nos. 47117, 47118, 47119. No. 47117 is 38 1/2 cms. in diameter and 5 cms. deep. No. 47118 is 44 cms. in diameter and 6 cms. deep. No. 47119 is 39 1/2 cms. in diameter and 8 cms. deep. All these are made of a bright terra-cotta coloured clay, which in the case of nos. 47118 and 47119 is exceedingly hard, but in no. 47117 is soft. In all of them it is very smooth grained and of close texture. A wash of hæmatite has been put on nos. 47118 and 47119 certainly and probably on no. 47117; the resultant surface being very like Samian ware. All three of them are very handsome pieces. Nos. 47118 and 47119 are similar in shape, being shallow plates with wide edges running round them, whereas no. 47117 is quite different, being only a shallow bowl or dish. The similarity of the two is continued in the method of decoration, which consists of a couple of circles on the wide edge, a couple in the field of the plate, and a couple at the centre. Moreover a stamped design is added to the circles at the centre. In no. 47117, however, this is lacking, where the decoration consists in nothing but a couple of circles round the centre and another couple in the field of the bowl. No. 47117 differs from the other two in having a series of cuts, or incised decoration, running all round the under side. This does not occur on the other two. On the back of no. 47119 there is written in ink the accompanying inscription :

Frying-pan in bronze. — *Journal d'entrée*, no. 48882. Total length 42 cms., greatest breadth 21 1/2 cms., depth 3 1/2 cms. There can be no

mistaking the purpose of this implement. It is a frying-pan of oval shape, and with a spout contrived at the side for pouring off the fat, when the pan is held in the right hand. That the pans were sometimes held in the left hand is shewn by the one figured from the Ontario Museum[1], where the lip is on the other side to ours. The sides expand outwards as they do in our modern ones. The handle is broad and short, splayed out at the end to make a good bearing on the outer edge of the hand. The handle has been strengthened by being beaten up and thickened at the edge. The sides on the contrary are not thickened in any way. There is no sign that the inner surface was ever tinned, as is done today in Egypt with copper vessels. The outside is thickly coated with soot. A considerable part of the bottom is decayed away. Such frying-pans are fairly common and the Ontario Museum possesses specimens in iron and with folding-handles, apparently part of a soldier's kit. With our frying-pan was found a copper saucepan, but in still worse condition.

WOODEN STAMP. — *Journal d'entrée*, no. 47111. Length 41 cms. The whole thing is carved out of a solid piece of hard wood, probably *sunt*-acacia. At the back it has a handle rising in the centre, the ends of which are spread out over the whole length of the stamp. The ends of the handle are touched up with a little decoration. The inscription reads ΝΕΥΧΗCΙ and there is a hand at the end with fingers and thumb extended. All the letters are prismatic in section, with the exception of the Ι. As is clear in the plate, this is quite broad at the bottom instead of being pointed. Also its sides are curved, whereas those of the others, are straight. As this sign is so different to the others, it may be that it is not a letter at all, but only a division between the word and the hand. The word would then be ΝΕΥΧΗC.

TWO WOODEN BOXES. — *Journal d'entrée*, nos. 47077. 47125. Lengths 16, 16 1/2 cms. These two pretty little boxes are identical in height, width, the wood they are made of, general arrangement, form of handle and

[1] HARCUM, *Roman Cooking Utensils in the Royal Ontario Museum of Archæology*, published in *The American Journal of Archæology*, 1921, p. 37, fig. 47.

decoration, consisting of a groove cut along the upper edges of the sides and circles on the covers, but nothing on the sides. There is only a difference of half a centimetre in the length and practically none even in the thickness of the wood used. The fact that they were found at very different times shews how great a favourite this type was and how well established were its details of size, etc. The division of one of them into three smaller compartments and of the other into only two larger ones is simply a matter of convenience and personal taste. The method of shutting them shews a pleasure in craftmanship and in exercising that ingenuity which probably reached its zenith in the fitted boxes of the East, in the secret drawers of eighteenth century European furniture, and in the puzzle boxes of modern times. To get inside our specimens the key to the situation is the long division running the length of the whole box. Its cover slides in and out in grooves. On one side this groove passes through the end of each of the little covers, and so the presence of the long one fastens them in, and before opening them, it is necessary to draw out the long cover first of all. In both of the boxes the little covers are too long to draw right out and so will only expose about two thirds of their divisions. Each cover has at its end a little gable, which serves as a handle with which to pull it out. The slopes of the gables are divided from each other by a narrow saw-cut across the top.

Both of the boxes are made of a fine quality hard wood of a chocolate brown colour, which has hardly any grain in it and takes a fine surface. The sides are dovetailed together with true expanding tenons[1]. Here there is a peculiarity of workmanship which is intentional. It is that the same difference of treatment of the two ends is observable in both of the boxes. For that up against which the long cover buts has the tenons and so is set into the sides, yet the end from which the long cover slides is differently treated, for it holds the mortices into which the tenons of the sides

[1] See some further remarks about this style of fastening boards in my *Roman Glass from Kom Washim*, p. 94, note 1, published in *Le Musée Égyptien*, vol. III. A very fine example of true dovetailing as early as the XII[th] dynasty, dating to the reign of Amenemhat IV is published by CARNARVON and CARTER, *Five Years' Explorations at Thebes*, pls. XLVIII, XLIX, pp. 55-56.

are fitted. Thus here it is the sides that are set into the end instead of the end into the sides. The difference in the spacing at the two ends can be seen on the little box to the left. The mortices and tenons have been very cleanly cut with a fine saw not a millimetre in thickness. A line has been scratched down the sides of the boxes to guide the carpenter in his cutting out of the mortices, and others on the ends of the sides to guide him with his tenons. Though a nice surface is worked up on the outside, yet the insides are left quite rough with the saw cuts still on them. The corners are nicely finished off at the tops and bottoms, being mitred both at the top and bottom outside the last dovetail. This can be seen in the plate and is a much neater way than ours, for we simply leave the top of the board to run right through to the end like the tenons. No doubt our method, however, is slightly the stronger, as a portion of the gripping surface is not cut away as it is here. The bottoms are not pegged on as is so often done, for instance in the boxes containing the glass from Kom Washim[1], but are let into slots near the bottom of the sides. This of course is a much stronger method than the other. The boards of the various divisions are similarly all let into slots. Thus the whole thing is held together entirely by the dovetails of the sides. There are no signs of glue anywhere visible. The boards are 7 to 9 mms. thick, thus well-proportioned to the size of the little boxes, giving them a suitable solidity without undue heaviness. The long division board of no. 47077 is clumsier, being 12 mms. thick. In every way the workmanship of these little fancy boxes is far superior to that of the big ones containing the glass from Kom Washim and to which reference has already been made.

In box no. 47077 a quantity of ancient *durrah* seed was found in each of the small compartments. This has suffered a curious change, having become quite hard with a resinous look. The seeds were certainly put in one of the compartments in antiquity, as this resinous matter has exuded from them and stuck on to the sides. In the other compartment were also a couple of plain bezels for finger rings; one in carnelian the other in clear glass. But whether these were originally found here or separately and

[1] Wainwright, *Roman Glass from Kom Washim*, published in *Le Musée Égyptien*, III, p. 94.

put in for facility of transport, it is now impossible to say. The long division was empty.

In box no. 47125 the cover of the long division is missing. In it we received two turned bone objects, into which bases had been glued. They have been hollowed out with a chisel and are very like modern dice boxes, except that they seem to have had covers, as there is a slight step at the top on to which a cover would fit. Moreover a nicely turned bone disc was handed us also, which would do very well in such a capacity. That belonging to the other did not come to hand, if it ever existed. Each is decorated with turned lines, and one has the dot and circle pattern common at this period. The boxes are 6 and 4 1/2 cms. high respectively, and their tops can be seen as they stand in the long division of the box. No dice came with them. In one of the little compartments was a single small shell bored for suspension. In the middle one there was a similar small shell, but unbored. This happened to have a tiny conical shell jammed in its opening. There were also a quantity of grey black balls about 7 or 8 mms. in diameter, and half of a much larger one. Exactly what the substance is of which they are made it is difficult to say. They look like mud, but are not that, as they do not dissolve in water. They are bored for suspension and so no doubt were beads for a necklace. In the third small compartment was yet another small shell of the same type as the others and unbored. There were also a few of the grey black beads, including two much larger than the rest, about 13 mms. in diameter. The total number is 146 small ones and 3 large ones.

G. A. Wainwright.

N. B. — M. Munier has been good enough to supply me with the following note about the inscription on page 117:

«It reads probably ⲭⲙⲅⲁ⳨ⲱⲗⲗϩⲏ, and may be divided into ⲭⲙⲅ, which is the common invocation, abridged from the words Χριστὸν Μαρία γεννᾷ «*Mary has born the Christ*» (see Lefebvre, *Rec. des inscr. grecques-chrétiennes d'Égypte*, p. xxxii), — ⲁ⳨ⲱ, which is similarly an invocation alluding to the well-known passages in *Revelations*, i, 8; xxi, 6; xxii, 13: "I am Alpha and Omega, the beginning and the end, the first and the last", — and finally ⲗⲗϩⲏ, which is the name of a Coptic measure (see Crum and Bell, *Coptica*, III, p. 23, no. 12).»

TWO MASTABA CHAPELS

OF THE III[RD] DYNASTY AT SAKKARA

BY

MR. C. M. FIRTH.

The Service des Antiquités, in accordance with its plan for the systematic examination of the tombs nearest the Royal Pyramids at Sakkara, began the excavation of the two small pyramids shewn on De Morgan's map of the Sakkara Necropolis as lying to the North-East of the Step Pyramid of Zoser.

Sondages had been made in the centre and on the north face of these Pyramids, but without result, and it is not even known by whom the work was done.

These two small pyramids or mastabas are situated between the boundary wall of the Step Pyramid and the Pyramid itself, and it was clear that there could be no room for the usual chapels on the east side. A fresh excavation was made on the north face of each pyramid, but no entrances were discovered. The southern faces were then cleared, and in each case there was found a façade built of small finely jointed blocks of Tura limestone, the masonry being of the same type as that discovered by Quibell when clearing the north face of the north boundary wall of the Step Pyramid area. These façades are totally unlike anything known in Egyptian architecture and being of the III[rd] dynasty are the earliest stone-buildings extant after the Step Pyramid itself. They may very probably be the work of the Royal architect Imhetep. In front of the north face of each of the two pyramids or mastabas is a courtyard about 25 metres square. The north side of the courtyard is formed by the façade in question which therefore faces south (Fig. 1).

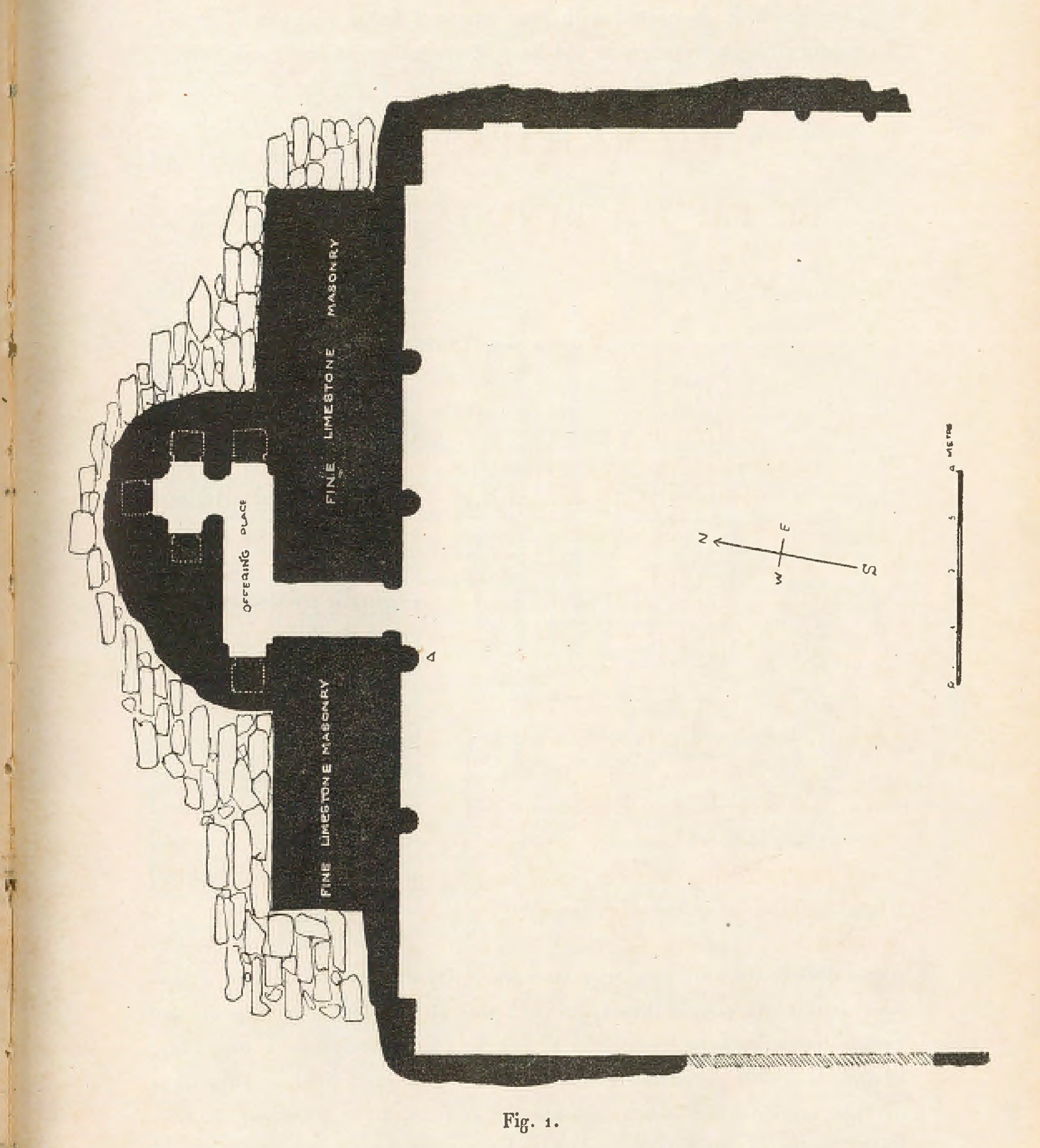


Fig. 1.

This façade is decorated with four engaged fluted columns (Fig. 2), 50 centimetres in diameter at the base, terminating in leaf form capitals also fluted which no doubt supported a cornice. From the dimensions of the fallen drums of the columns it would seem that the façade was of two storeys and that the building in its original state represented a house or palace with a forecourt, of the type shewn in the clay model houses of the Middle Kingdom.

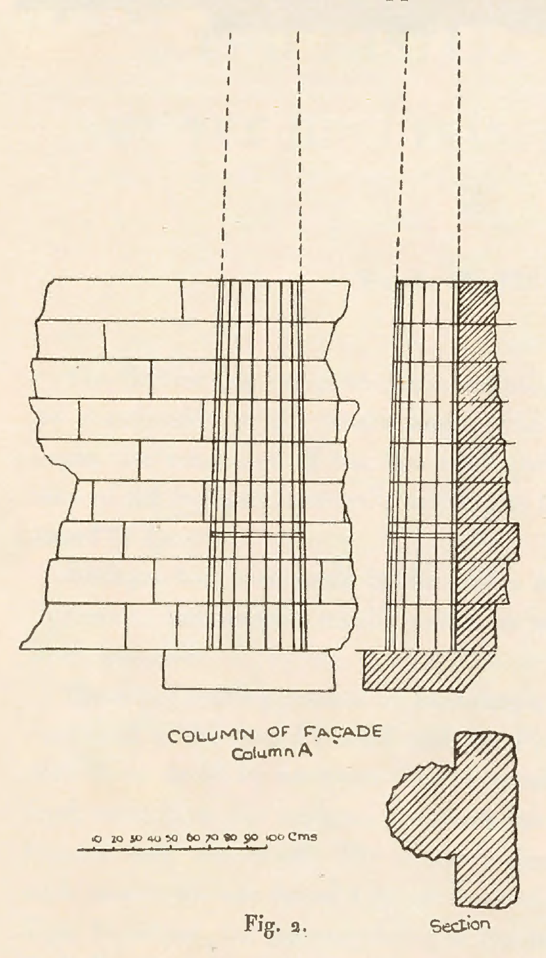


Fig. 2.

In addition to the four engaged fluted columns each façade has a panel of ribbed pattern which was originally painted red. This panel doubtless represents the wood or reed protection of the angle of the building and is analogous to the wellknown moulding which runs up the vertical edge of stelæ, pylons and of many other architectural forms in Egypt.

The capitals of the engaged fluted columns are very curious. They are formed of two downward projecting simple leaves, on each side of the shaft. The capitals are pierced from back to front, and above the front opening is a projecting corbel. It would seem that this hole and corbel once held or supported a copper water spout which drained the roof or more probably the first floor terrace of the building. Without a copper lining the water would soon destroy the limestone of the capital and some kind of projecting spout

would be necessary to throw the water clear at the base of the column. Water spouts to drain the roof are a constant feature of Egyptian architecture and are well-known in the Old Kingdom.

The side walls of the court before the façade were in part decorated with small engaged columns exactly imitating a single papyrus stem and flower (Fig. 3).

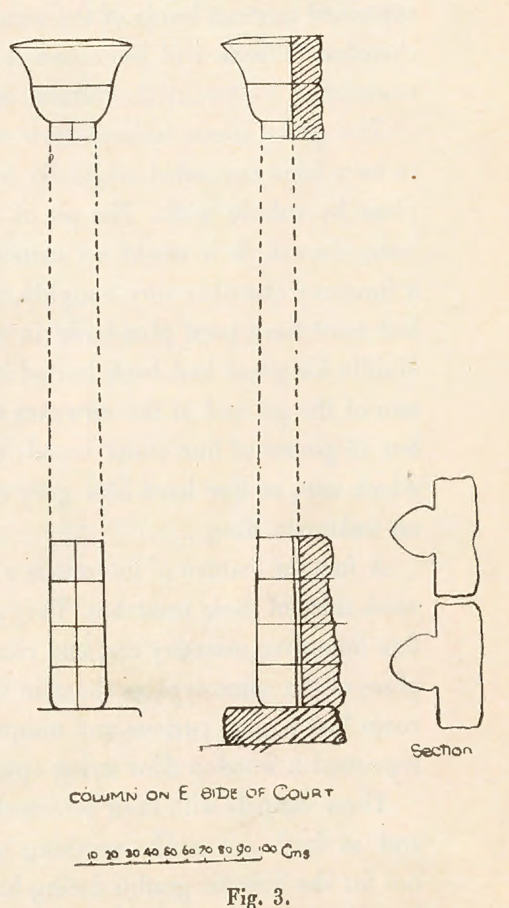


Fig. 3.

Behind the façade is the mastaba itself: built of rough undressed blocks of the coarse local limestone set in a mortar made of the *tufl* or yellow clay which occurs almost everywhere at Sakkara. The building is often of rubble coffers, the interior being filled with quarry chips, a system of economical construction paralleled by the archaic mud brick mastabas where the coffers of mud brick were filled up with Nile mud.

The whole mastaba with its façade court and rooms rests on a solid foundation of undressed blocks of silicious limestone, the purpose of the foundation being to raise the building to the level of the Pyramid Temple of Zoser and to make it higher than the Step Pyramid boundary wall.

There are no traces of reliefs or hieroglyphic inscription in these chapels, but their cultural purpose is quite clear.

In the centre of each façade was a door surmounted by a frieze of the *kheker* pattern. From this door a narrow passage runs north into the mastaba, turns to the right, and then north again, terminating in a small room about a metre square containing niches on the west, north and east sides. Each niche is surmounted by a small square cupboard, the curved

roof of which is higher in front than at the back as in the later Egyptian naos. The door entrance passage and compound niche must be the prototype of the vertical niche or false door in the Old Kingdom mastabas. The purpose of the cupboards can only be conjectured : they may have contained portrait heads of the owner of the tomb. The roof of the niche chamber is formed of limestone slabs set on edge with the lower edge rounded to represent the timbers of a roof.

The grave seems to have been outside the east wall of the court and to have been concealed originally by a great mass of quarry chips held in place by rubble walls. The pit of the northern of the two mastabas has been cleared. It is about 20 metres deep and ends on the north side in a funerary chamber very roughly cut in the rock. It was entirely empty, but must have been plundered in very early times as a coffin of the early Middle Kingdom had been buried in the débris filling the pit. At the bottom of the pit and at the entrance to the funerary chamber were a number of pieces of fine stone vessels of IIIrd dynasty type of which one, of fine hard blue grey stone, bore the name of an unknown King :

A further feature of interest is a series of rooms on the *north* sides of these mastabas. They are lined with the same fine limestone masonry and one room has a single offering place of the same type as those in the chapel on the south side. Another room had a most curious and unique feature — a door carved in stone to represent a wooden door swing open.

These chapels with their architectural features, fluted engaged columns and so forth are unlike anything else in Egyptian architecture. Were it not for the hieratic graffiti dating back to 1700 B.C. on the walls, recording the visits of scribes and others to the Temple of Zoser, one might be tempted to suppose a pious reconstruction of the Saïte or Ptolemaic periods. But there can be no doubt that these two chapels are of the IIIrd dynasty and represent the final development of an architectural style of which we have lost the earlier stages.

The change to the style of the IVth dynasty may perhaps be explained by the great imports of Syrian timber under Sneferu, facilitating the handling of larger pieces of stone the use of which would involve much less dressing and fitting than the small blocks used in these buildings.

It may be conjectured that these mastabas are the tombs of the Queens of Zoser. Numerous fragments of archaic stelæ of princesses occur in the débris, and it is possible that this part of the Royal Cemetery contains the tombs of the *harim*.

C. M. Firth.

UNE SCÈNE DE LA NATIVITÉ

SUR

UN BAS-RELIEF COPTE

PAR

M. HENRI MUNIER.

Parmi les objets coptes qui entrèrent récemment dans les collections du Musée égyptien du Caire figure, sous le nº 47302, un intéressant bas-relief acheté à un marchand d'antiquités de Louxor. On ignore le lieu d'origine de cette pièce [1].

Ce nouveau bas-relief est sculpté dans un bloc épais de calcaire qui, plus tard, dut être retaillé et arrondi pour clore probablement une ouverture (voir la planche) [2].

La scène qui couvre toute la surface de cette pierre est sculptée en relief. Trois personnages, vus de face, occupent le premier plan. A droite du spectateur, se tient debout une première femme qui soulève par l'anse un objet que l'on peut supposer être une aiguière ou un coffret, pendant que sa main gauche élève, à la hauteur de l'épaule, une guirlande tressée. Une seconde femme, assise sur un siège à haut dossier, donne ses soins à un enfant qui émerge d'une cuve.

Les deux femmes que nous venons de décrire portent une longue robe à franges, largement échancrée par le haut et ornée d'une collerette brodée. Sur leur chevelure, aux boucles très symétriques, est posé un

[1] Il est toutefois permis de supposer qu'elle provient d'Edfou, à en juger par la décoration si caractéristique de la stèle qui formait la seconde pièce du lot et qui reçut le nº 47303 du *Journal d'entrée du Musée* (inscription de cette stèle : ✝ⲙⲏ[ⲛⲁ](?) ⲁϥϯⲙ̄ⲧⲟⲛ ⲙ̄ⲙⲟϥ ⲛ̄ⲥⲟⲩϫⲟⲩⲧϣⲁϣϥ ⲙ̄ⲡⲁⲣⲙⲟⲩⲧⲉ).

[2] Les dimensions de la pierre sont : 0 m. 43 de hauteur, 0 m. 37 de largeur, 0 m. 08 d'épaisseur. Ce bloc ne semble pas avoir été colorié.

bonnet phrygien orné d'une petite croix; cette coiffure est, en Égypte, l'insigne des étrangers [1].

Le reste de la scène est rempli par un coffret, un énorme peigne [2], un vase à fleurs posé sur un trépied [3] et des rosaces de formes différentes. D'autres motifs ornementaux sont amorcés au bord de la cassure supérieure et doivent continuer jusqu'à une hauteur qui ne peut être élevée, car la scène principale semble terminée.

Une bordure de grecques sert de cadre à presque tout le tableau [4]; dans l'intervalle, différents motifs de rosaces. A droite, cette bande de grecques a disparu.

Cette scène retrace un des épisodes de la Nativité de Jésus-Christ décrit par les Évangiles apocryphes [5] : le bain de l'Enfant-Dieu, donné à sa naissance par les deux sages-femmes Zélomi et Salomé.

Une pareille représentation avec des attitudes identiques se rencontre communément dans les fresques, les miniatures et les divers monuments qui existaient un peu partout dans l'Empire byzantin. Elle formait une partie de la Γέννησις de l'Enfant-Jésus dont le thème est, d'une façon générale, exprimé des deux façons suivantes, suivant que les artistes subis-

[1] I. Errera, *Collection d'anciennes étoffes égyptiennes*, p. 65. Dans les scènes analogues, hors d'Égypte, les sages-femmes ne portent pas ce bonnet; généralement elles ont la tête nue.

[2] Ce peigne est placé ici pour la toilette de l'enfant. C'est probablement dans une autre intention que le peigne est représenté sur les stèles funéraires coptes (Crum, *Coptic monuments*, pl. XXXVIII, nº 8626); on a trouvé des peignes en bois à Antinoë, posés sur la poitrine des momies (J. Strzygowski, *Koptische Kunst*, p. 144).

[3] Un vase de fleurs aux formes identiques se rencontre sur un fragment de bas-relief exposé au Musée du Caire (J. Strzygowski, *Koptische Kunst*, p. 108, nº 8761, fig. 165). Le même auteur a publié plusieurs autres représentations de ce motif décoratif (*Bulletin de la Soc. archéologique d'Alexandrie*, 1902, nº 5, p. 59, fig. 47, p. 63, fig. 50, p. 65, fig. 52). Voir également Crum, *Coptic monuments*, pl. XLVI, nº 8668.

[4] Elle est semblable aux bandeaux de frise découverts à Baouît (*Mémoires de l'Institut français du Caire*, t. XIII, 1er fasc., pl. LXXVI); ce motif est d'ailleurs commun en Égypte (Crum, *op. cit.*, pl. LIII, nº 8700; Grüneisen, *Caractéristiques de l'art copte*, p. 120-122).

[5] *Évangiles apocryphes*, édités par C. Michel (*Textes et documents* par Hemmer et Lejay, t. I, p. 100-101) : *Protévangile de Jacques*, §§ XIX et XX.

saient l'influence dite hellénistique ou syrienne[1]. La première manière a coutume de représenter l'Enfant couché dans une crèche et la Vierge assise un peu à l'écart; la scène du bain n'est pas figurée. Dans la formule syrienne, la Vierge est étendue sur un lit; quelquefois le nouveau-né est dans la crèche[2], mais plus souvent, surtout en Palestine, les deux sages-femmes des Évangiles apocryphes baignent l'Enfant dans une cuve[3]. Tel est le cas pour notre nouveau bas-relief.

Dans l'art copte, une pareille scène ne s'était pas aussi clairement exprimée. On ne la rencontre pas sur les encensoirs publiés par G. Maspero[4], ni sur les bracelets prophylactiques décrits par son fils, J. Maspero[5], ni sur les étoffes[6], ni dans les différentes fresques qui décoraient les monastères connus ou déblayés en ces vingt dernières années. A l'imitation de l'art byzantin[7], ce tableau du Bain a dû faire partie du cycle évangélique peint ou sculpté de la vie du Christ, qui comprenait généralement : l'Annonciation, la Nativité, l'Adoration des Mages, le Baptême de Jésus, la Crucifixion et l'Ascension, qui étaient représentés, surtout comme un enseignement pour les fidèles illettrés, dans toutes les églises d'Égypte.

A Baouît toutefois, M. J. Clédat mit au jour un mur sur lequel est peinte la Nativité suivant la formule nettement orientale[8].

Devant la Vierge couchée sur un lit, se tient debout la sage-femme Salomé (ⲧⲙⲉⲥⲓⲟ ⲥⲏⲗⲟⲙⲉ); si l'Enfant n'est pas figuré, c'est que la

[1] Il n'entre pas dans le cadre de cette étude de dresser ici une bibliographie de ce sujet; nous renvoyons à l'admirable ouvrage de G. Millet sur *L'Iconographie de l'Évangile* (chap. II, fig. 35 et suiv., p. 94 et suiv.), à *Byzantine art and archæology*, par O. M. Dalton (p. 655), à *L'art religieux au XIIe siècle*, par E. Mâle (p. 62). Dans ces trois principaux ouvrages, on trouvera suffisamment de rapprochements avec notre nouveau bas-relief.

[2] C'est le thème représenté sur une planchette de la Collection Golénischeff, acquise en Égypte (A. Bauer et J. Strzygowski, *Eine alexandrinische Weltchronik*, p. 199, fig. 36).

[3] E. Mâle, *L'art religieux au XIIe siècle* (1922), p. 59-62.

[4] *Annales du Service des Antiquités*, t. IX (1908), p. 148 et pl. I.

[5] *Id.*, p. 247-258.

[6] Kendrick, *Catalogue of textiles from burying-grounds in Egypt*, t. III, p. 65, pl. XIX.

[7] Ch. Diehl, *Manuel d'art byzantin* (1910), p. 464.

[8] *C. R. de l'Acad. des Inscr. et B.-L.*, 1904, p. 525 et planche correspondante.

scène est incomplète; on devrait voir le bain de Jésus par les deux femmes, un peu à l'écart de la Marie qui repose après sa miraculeuse délivrance. «Le débris de la paroi est, dit M. Clédat, où devait se trouver cette scène, nous fait voir deux cavaliers, dont l'un est Jean accompagné de ses fils Naphrho, ⲛⲁϥⲣϩⲟ, et Paul.» M. Clédat ajoute à sa description cette remarque : «Le sujet est tiré d'un Apocryphe».

Au Deir Abou Hennis[1] on trouve représentés : le Massacre des Innocents, la Fuite en Égypte, le Miracle de Cana, la Résurrection, l'Histoire de Zacharie. La Naissance de Jésus manque.

Au Vieux-Caire[2], l'église d'Abou Sarga ou Saint-Serge est ornée d'une frise sur bois sculpté qui renferme la série ordinaire des scènes évangéliques. Sur le panneau réservé à la Nativité, on voit la Vierge étendue au milieu du tableau; au-dessus, l'Enfant-Jésus dans sa crèche est entouré par les deux animaux et deux anges; dans le bas, la visite des Bergers. La scène du Bain n'y est pas.

Dans le manuscrit copte n° 13 de la Bibliothèque nationale de Paris[3], on retrouve dans le coin du feuillet la représentation du Bain, malheureusement très effacée, quoique le reste de la miniature soit bien conservé. On remarque de suite que la disposition des personnages offre plusieurs traits de ressemblance avec le bas-relief que nous publions; au bas, on lit le nom du Messie : المسيح.

Il serait intéressant de rechercher ce thème du Bain dans le reste de l'iconographie chrétienne de l'Égypte; malheureusement la plupart des icones sont encore inédites. M. U. Monneret de Villard, qui étudie actuellement, avec la compétence que l'on sait, cette partie de l'art copte, m'a aimablement signalé que sur les tableaux peints en Égypte, les représentations de la Nativité sont régulièrement complétées par la scène du Bain de Jésus[4].

[1] *Bull. de l'Institut français du Caire*, t. II (1902), p. 46-54 = W. de Bock, *Matériaux pour servir à l'archéol. de l'Égypte chrétienne*, p. 84, n° 17.

[2] J. Butler, *Ancient Coptic Churches*, t. I, p. 191, fig. 11.

[3] H. Hyvernat, *Album de paléographie copte*, pl. XLVII, n° 1.

[4] Il existe en effet un tableau ainsi composé au nouveau Musée copte du Vieux-Caire et un autre dans l'église d'Abou-Sarga (différent du bas-relief sculpté qui vient d'être décrit) : ils sont tous deux d'une très basse époque.

Il n'est guère possible de fixer une date à la nouvelle composition provenant d'Edfou. Dans l'état actuel de nos connaissances sur l'art copte, on peut tout aussi bien placer ce bas-relief au VIIe siècle de l'ère chrétienne qu'au XIIe siècle, qui sont, comme on sait, les deux dates extrêmes pour les monuments de ce genre. A voir cette œuvre de style médiocre, on pencherait volontiers vers cette seconde date plutôt que vers la première.

Devant notre bas-relief, on n'éprouve aucune impression d'art. L'Enfant a plus les traits d'un jeune homme que ceux d'un nouveau-né. Les deux femmes ont une attitude de raideur et de gaucherie qui dénote un manque de technique. Toutefois le sculpteur a mieux réussi les ornements secondaires, qu'il a taillés en relief avec beaucoup d'application et de symétrie. Quoique le sujet soit traité sans grande originalité et même d'une façon si maladroite, le bas-relief d'Edfou nous intéresse au plus haut point : il complète une scène qui manquait parmi les premiers épisodes de la vie du Christ, exprimés sur le bois, le plâtre ou la pierre; il nous montre enfin comment un artiste égyptien a connu et suivi le canon artistique religieux tel qu'il était pratiqué dans le monde byzantin.

H. MUNIER.

MONUMENTS

RELATIFS À AMON DE KARNAK

PAR

M. GUSTAVE LEFEBVRE.

I. — STATUETTE DU GRAND PRÊTRE ROMÊ-ROŸ.

Legrain a publié au *Catalogue général,* sous les nos 42185 et 42186, deux statues du Grand Prêtre Romê-Roÿ, provenant de la cachette de Karnak. Il en existe une troisième, de même origine, qui est restée inédite. Legrain lui avait donné le no K. 618, et elle a été inscrite au *Journal d'entrée* du Musée du Caire sous le no 37874.

C'est une statuette, intacte, représentant un personnage accroupi «en paquet», taillée dans un bloc de granit noir, et haute seulement de 0 m. 47. Ce personnage est le Grand Prêtre d'Amon, Romê [hieroglyphs], qui était aussi appelé Roÿ [hieroglyphs]. Car, pour le dire en passant, il n'y a pas de rapport de filiation entre Romê et Roÿ : Romê n'est pas le père de Roÿ[1], non plus que Roÿ n'est le père de Romê[2]. [hieroglyphs] désigne un seul et même personnage, qui s'appelait [hieroglyphs] et dont le *Kurzname* était [hieroglyphs]. Je me réserve de revenir un jour sur cette question.

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(1) Contrairement à l'opinion de WRESZINSKI, *Die Hohenpriester,* no 21, no 22, et à celle de BREASTED, *Ancient Records,* III, p. 264.

(2) Contrairement à l'opinion de MASPERO, *Momies Royales,* p. 666, et à celle de LEGRAIN, *Recueil de travaux,* XXVII, 1905, p. 72.

Notre statuette porte sur l'épaule droite le mot , sur l'épaule gauche les mots , rappelant les deux grandes divinités de Karnak, que vénérait et servait Romê. Sur les genoux se lit le nom du roi, dont ce Grand Prêtre était le contemporain : (Ménephtah).

Une inscription de six lignes horizontales, assez mal gravées, couvre le devant de la robe du personnage, des genoux aux chevilles[1] : (←)

« 1 Une offrande que donne le Roi (à) Amon-Rê, roi des dieux, seigneur du ciel, chef de la Neuvaine des dieux, à Mout la grande dame d'Achrou, 2 et à Khonsou-Neferhotep, pour qu'ils fassent que mon nom demeure dans Thèbes et qu'il soit fermement établi dans 3 Karnak, — au *ka* du prince, comte, père du dieu, son aimé[2], maître des secrets (*ḥrj-sšt*) au ciel, sur la terre, dans les enfers, chef des prêtres de 4 tous les dieux de Thèbes, Premier Prophète d'Amon, Romê, *j. v.* Il dit : 5 « Je suis (un homme) qui vénère son dieu, qui exalte sa doctrine, qui se confie à lui en toute occasion, 6 (un homme) dont les deux mains sont jointes[3] sur la barre du gouvernail et qui remplit les fonctions de pilote (*ḥr irt ḥmjj*) dans l'autre vie (? *m ʿnḫ*) ».

Ligne 6, le déterminatif de n'a été reproduit ci-dessus que de façon approximative. Il me paraît avoir cette forme . Comparer le déterminatif de ce mot dans Naville, *Todtb.*, 99 A.

(1) J'ai eu sous les yeux, en établissant ma propre copie, une copie rapide, non révisée, de Legrain, conservée parmi les manuscrits de notre regretté collègue.

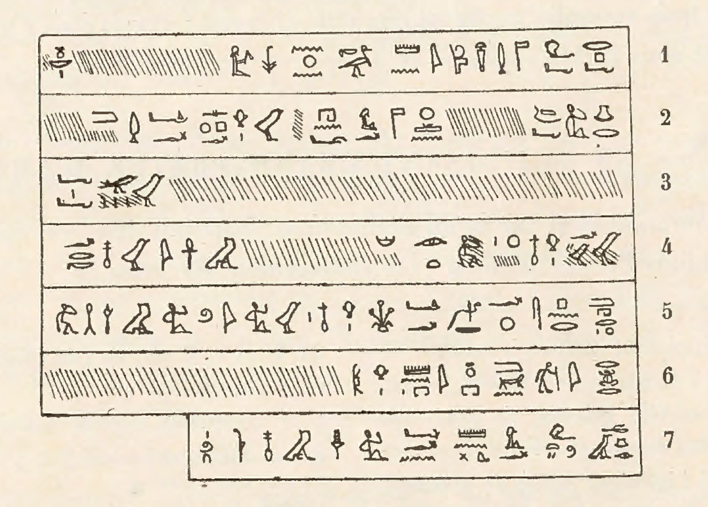
(2) *it-nṯr-mr.f*, titre sacerdotal.

(3) . Les signes sont disposés comme je l'ai indiqué, ci-dessus, dans ma transcription : je ne vois pas quel signe peut manquer dans le groupe . Peut-être est-ce simplement un défaut du granit.

× Voir note, dans A. S. 1925, p. 46.

Les expressions *nfrjt* (instrument servant à diriger le gouvernail), *irt ḥmw* (tenir le gouvernail), ainsi que la forme nisbé du mot *ḥmw*, *ḥmwj* ou *ḥmjj* (pilote), ont été expliquées par Vogelsang, *Kommentar zu den Klagen des Bauern*, p. 135 et p. 117.

La formule finale de l'inscription et la phrase même tout entière des lignes 5-6 peuvent se reconnaître, quoique très mutilées et probablement reproduites de façon inexacte, aux lignes 2-4 de l'une des inscriptions de la statue célèbre de Bakenkhonsou, conservée à Munich et publiée par Déveria : il s'agit de l'inscription qui entoure le socle de la statue (n° 2 de la planche accompagnant le mémoire de Déveria[1], réimprimé dans la *Bibliothèque égyptologique*, t. IV, p. 269-324, et cf. p. 281); en voici le fac-similé, tel que l'a publié Déveria (sous toutes réserves de ma part en ce qui concerne l'exactitude de la copie) :



On retrouve encore cette formule à la première des deux lignes d'une bande verticale, gravée près du montant méridional de la petite porte qui fait communiquer les environs du lac sacré, à Karnak, avec la cour

(1) *Monument biographique de Bakenkhonsou*, publié dans les *Mémoires de l'Institut égyptien*, 1862, t. I, p. 701-754.

s'étendant entre les VII[e] et VIII[e] pylônes (1). La partie supérieure de la bande a disparu; le nom du personnage n'existe plus : ce devait être celui du Grand Prêtre Amenhotep (2), qui s'exprime ainsi : (←)

..... (3) [ ]

.....] Il dit : «Je suis (un homme) qui vénère son dieu, qui exalte sa doctrine, qui marche toujours sur ses voies, qui le met (*sc.* Dieu) dans son cœur (4). J'ai [été heureux en] ce jour plus qu'hier (5), et à l'aube prochaine [je serai plus heureux encore (6)]. (Je suis un homme) dont les deux mains sont jointes sur la barre du gouvernail et qui remplit les fonctions de pilote (7) dans l'autre vie (?).»

Ces trois exemples montrent que cette curieuse formule était d'un usage courant sous la XIX[e] dynastie et à l'époque des Ramessides.

II. — UN SOI-DISANT GRAND PRÊTRE D'AMON.

M. Wreszinski a, sur la foi de Bouriant, introduit dans son catalogue des Grands Prêtres d'Amon (*Die Hohenpriester des Amon*, p. 4, § 2) un

(1) Inscription inédite, je crois.

(2) Il y a, sur le mur reliant, à l'est, les VII[e] et VIII[e] pylônes, de même que sur le côté du massif oriental de ce dernier et à l'intérieur même de ce massif, bon nombre d'inscriptions, inédites, insuffisamment publiées ou mal connues, toutes relatives aux Grands Prêtres des XIX[e] et XX[e] dynasties, Romê, Ramsesnekht et Amenhotep, que je me propose d'étudier dans un plus vaste travail.

(3) Signe approximatif, de même que dans l'inscription de Romê, l. 6.

(4) Cf. *Le Tombeau de Petosiris*, inscr. 61, l. 14 et l. 28, où l'on a l'expression *rdj wꜣt nṯr m ib·f*.

(5) Compléter, d'après l'inscription ci-dessus de Bakenkhonsou (l. 4-5) : [ ] .

(6) Sens probable; l'inscription de Bakenkhonsou donne ici (l. 5) : . Ce texte est trop long pour notre lacune, mais la signification générale du passage n'est pas douteuse.

(7) La fin du texte est endommagée, mais je ne crois pas qu'il y ait de doute sur la lecture *sic*.

certain « mit Beinamen (1) ». Or, ce personnage non seulement n'a jamais porté ce surnom, mais il n'a jamais été Grand Prêtre d'Amon. Cette double erreur a pour cause l'étourderie du copiste moderne qui, reproduisant un texte de sept lignes, sauta, sans y prendre garde, la cinquième.

Il s'agit d'une statuette offerte au Musée du Caire (2) par M. Camille Barrère, alors consul général de France, et publiée par Bouriant dans le *Recueil de travaux*, VII, 1886, p. 117. L'origine n'en est pas indiquée, mais il est très probable qu'elle provient de Karnak. Elle représente un personnage assis sur un siège cubique, les mains reposant sur les genoux : la partie supérieure du corps a disparu. Une inscription de sept lignes verticales est gravée sur chacun des côtés du siège : au-dessous des deux dernières lignes, très courtes, on voit un homme debout, les bras tombants et légèrement écartés du corps, dans l'attitude de la prière, prononçant sans doute la formule de l'offrande funéraire.

Le proscynème gravé sur le côté gauche du siège a été reproduit à peu près exactement par Bouriant. Il signifie :

«¹ Une offrande que donne le Roi (à) Amon qui était au commencement des temps des Deux-Pays (*pꜣwtj-tꜣwj*), et (à) Osiris-Khentamentit, ² dieu grand, seigneur d'Abydos, pour qu'ils donnent «ce qui sort à la voix», pain, bière, bœufs, oies, et toutes choses bonnes et pures, ³ dont vit un dieu, et qui proviennent de l'autel d'Amon, ⁴ — au *ka* du chef des magasins d'Amon, le Premier Prophète de la Neuvaine des Dieux, Siamen, ⁵ vivant à nouveau, *nb imꜣḫw*. (Fait (3)) par son fils, qui fait vivre son nom, le prêtre d'⁶Amon, ⁷ Nebpehtirê.»

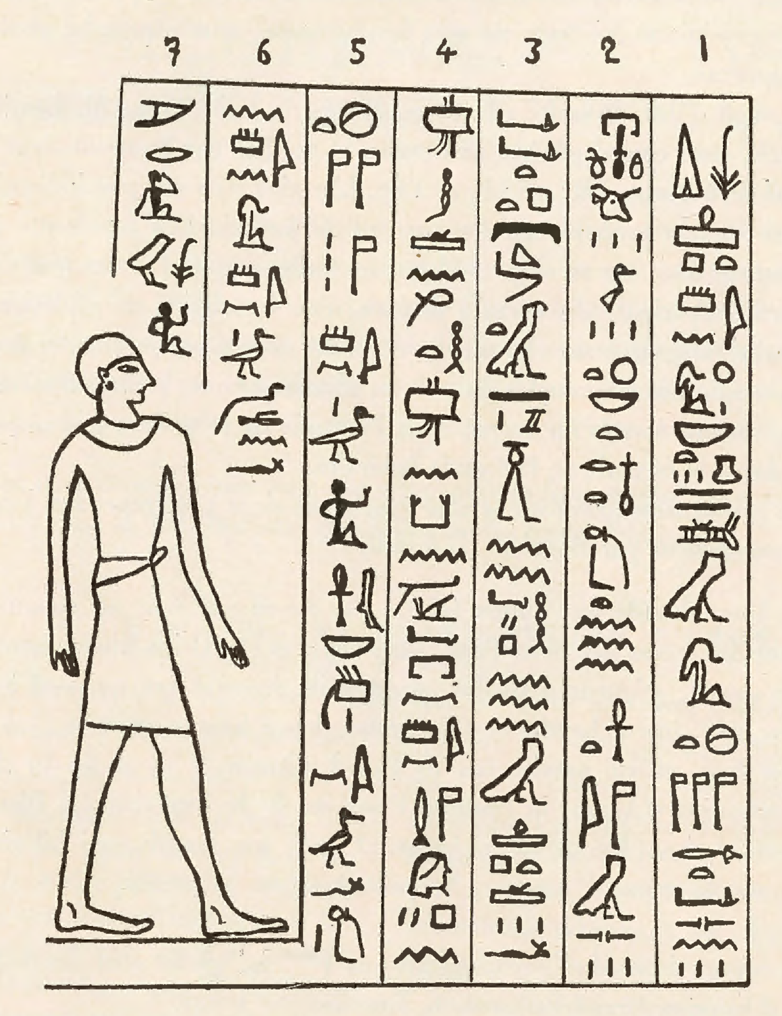
Il ressort donc de ce premier texte que est chef des magasins d'Amon et Grand Prêtre de la Neuvaine des Dieux.

(1) Lire en réalité et .

(2) *Journal d'entrée*, n° 26034. Cette statuette doit porter au *Catalogue général* (Borchardt, *Statuen und Statuetten*, troisième partie, qui n'est pas encore publiée) le n° 864.

(3) Formule de la dédicace. — La copie de Bouriant est ici erronée : le texte porte *sic* etc.

Le second texte, gravé sur le côté droit du siège, et que je reproduis en fac-similé, puisque Bouriant en a donné une mauvaise édition, confirme ce renseignement :



« [1] Une offrande que donne le Roi (à) Amon-Rê, seigneur des trônes des Deux-Pays, (à) Toum, et (à) la Grande Neuvaine des Dieux, pour qu'ils donnent [2] « ce qui sort à la voix », pain, bière, bœufs, oies, et toutes choses bonnes et pures, dont (1) vit un dieu, [3] ce que donne le ciel, ce

(1) *sic*.

que produit la terre, ce qu'apporte le Nil à titre d'offrandes (1), [4] le souffle agréable du vent du nord, — au *ka* du chef des magasins d'Amon, le Premier Prophète de [5] la Neuvaine des Dieux, Siamen, vivant à nouveau, *nb im3ḫw*. (Fait) par son fils, le prêtre [6] d'Amon, Siamen, surnommé [7] Mersou. »

Bouriant ayant sauté, dans sa copie de l'inscription, la ligne 5, on comprend qu'il ait pu croire que le défunt était un Grand Prêtre d'Amon (2), et qu'il n'ait pas vu que le second fils de ce personnage portait lui aussi le nom de , mais additionné du surnom , qui permettait de le distinguer de son père.

En résumé :

1° Le nom de est à rayer de la liste des Grands Prêtres d'Amon; 2° ce personnage était simplement chef des magasins d'Amon de Karnak, et en outre Premier Prophète de la Neuvaine; 3° il avait deux fils : l'aîné (3) appelé Nebpehtirê, le cadet Siamen-Mersou.

III. — LA NOUVELLE STÈLE D'AMÉNOPHIS II.

M. Maurice Pillet a retrouvé, l'an dernier, devant le massif occidental du VIIIe pylône, des fragments d'une stèle, en granit rose, d'Aménophis II, restaurée par Séti Ier, dont il a donné la description et la photographie dans son Rapport de 1924 (ci-dessus, p. 78 et pl. IX). Un estampage de l'inscription m'avait permis d'en déterminer le caractère : j'ai pu, au cours d'un récent séjour à Karnak, et grâce à l'obligeance de M. Pillet, vérifier à loisir sur l'original mes premières lectures.

(1) « comme ses offrandes », expression qui, dans cette formule fréquente, échange avec « de sa caverne », souvent écrit, par confusion, . Dans la présente inscription, il s'agit bien, à mon avis, du mot *ḥtpw* « offrandes », non pas de *ḥtp(w)* = *tpḥt* « caverne ».

(2) Encore Bouriant aurait-il dû être mis en garde par la répétition de à la fin de la ligne 4 et au début de la ligne 6.

(3) « Celui qui fait vivre son nom » (premier texte, l. 5).

Cette inscription vient enrichir la série, encore trop pauvre à notre gré, des monuments consacrés à Amon de Karnak par Aménophis II [1]. Elle est malheureusement fort incomplète, et telle quelle, elle excite plus qu'elle ne satisfait notre curiosité. Voici ce qu'il en reste :

1° Registre supérieur. — Le cintre de la stèle est orné du disque ailé, avec uræus retombantes; sous le disque sont gravées les deux légendes habituelles : à droite, et à gauche.

Au-dessous du disque, et partageant le registre en deux tableaux, se déploie une bande verticale, sur laquelle on lit : (←•)

lacune de 0 m. 16

«Restauration de (ce) monument faite par le Roi du Haut et du Bas-Pays, Maât-men-Rê, [dans la demeure de son père Amo]n [2], maître du ciel.»

Les deux tableaux, disposés symétriquement, représentent le Roi faisant offrande à Amon de deux vases. Les figures sont imparfaitement conservées, et les légendes verticales, décrivant le geste du Roi, sont également incomplètes; ce sont :

(*a*) à droite : (•→)

«Offrir le vin, pour obtenir le don de vie [3]» —

[1] Les principaux sont : le temple d'Aménophis II, voisin du Xe pylône, dont M. Pillet vient d'achever la restauration (ci-dessus, p. 80); — un bloc d'albâtre provenant d'un sanctuaire de ce roi, et trouvé dans l'intérieur du massif méridional du IIIe pylône (ci-dessus, p. 57); — les arasements d'une chapelle près du Ve pylône (Legrain, *Annales du Service des Antiquités*, V, 1904, p. 34); — la stèle, depuis longtemps connue, qui est adossée au massif oriental du VIIIe pylône (cf. Legrain, *Annales*, IV, 1903, p. 126, et Breasted, *Ancient Records*, IV, p. 305), — sans parler des textes commémorant la restauration de colonnes dans l'hypostyle de Thoutmosis Ier (de Rougé, *Inscr. hiér.*, pl. 157-158).

[2] Passage restitué à l'aide du texte, certainement identique, gravé sur la bande décorant le registre supérieur de l'autre stèle d'Aménophis II (Legrain, *Annales du Service des Antiquités*, IV, 1903, p. 128).

[3] Littéralement : «pour qu'il devienne un doué de vie».

(*b*) à gauche, de même : (←•)

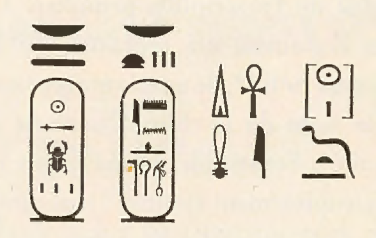
[1].

Les personnages sont surmontés d'un texte disposé en courtes colonnes :

(*a*) à droite, au-dessus d'Amon [2] :

«Amon-Rê, seigneur de Karnak, doué de vie; qu'il donne (?) toute vie, toute félicité [4]» —

et au-dessus du Roi : (•→)



(*b*) à gauche, au-dessus d'Amon [5] :

«Amon-Rê, grand maître du ciel, [roi] de Thèbes [6], disant : «Je te donne toute force» —

[1] *sic*, peut-être a-t-on voulu graver «éternellement».

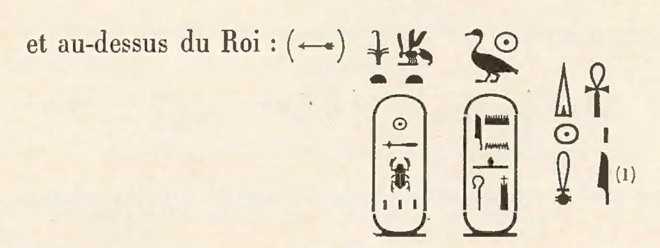
[2] Inscription en colonnes rétrogrades, la colonne 2 étant placée devant la colonne 1.

[3] Passage martelé, puis restitué (traces visibles de la première rédaction).

[4] Le mot paraît jouer un double rôle : celui d'un participe, et celui d'un verbe accompagné d'un suffixe. Peut-être ce texte a-t-il été martelé, puis maladroitement rétabli.

[5] Comme sur le tableau parallèle, la colonne 2 précède la colonne 1.

[6] Traces de remaniement dans cette ligne.

et au-dessus du Roi : (←) 

2° Registre inférieur. — Il est occupé par une inscription de dix-neuf (ou peut-être vingt) lignes horizontales, dont les cinq premières seules sont à peu près complètes. Il ne reste qu'une moitié de la sixième, un quart de la septième, un seul signe de la huitième. Les lignes 9 à 13 ont disparu. Quelques fragments subsistent des lignes 14 à 19.

Legrain a montré[(2)] que le texte de la stèle d'Aménophis II, qui est disposée, symétriquement à la nôtre, devant le massif oriental du même pylône, n'était pas celui de l'inscription primitive. Cette inscription, détruite par Aménophis IV, aurait été regravée, de façon plus ou moins conforme à l'original, sous Séti Ier, le « restaurateur » du monument. Je ne suis pas certain que le texte de la stèle découverte par M. Pillet ait été aussi fortement maltraité : l'ensemble ne me paraît pas avoir été complètement détruit, puis complètement restitué : toutefois, il est sûr que deux passages tout au moins de la partie conservée — au début et vers le milieu de la ligne 6 — ont réellement l'apparence d'un palimpseste, où deux rédactions différentes sont nettement superposées, ce qui rend la lecture fort incertaine[(3)]. Nulle part ailleurs, malgré l'usure du granit, il n'y a de véritables difficultés de déchiffrement, — ce qui ne veut pas dire qu'il n'y ait pas de fautes de gravure (notamment, l. 3 et 4).

(Lecture ←)[(4)] :

(1) Il y a place, en marge, pour [signe], qui a peut-être été effacé.

(2) Legrain, *Annales du Service des Antiquités*, IV, 1903, p. 127.

(3) J'ai déjà signalé plus haut que certaines des légendes du registre supérieur portent également des traces évidentes de remaniement.

(4) Signes tournés vers la droite; pour le reste, la disposition en est, dans la mesure des possibilités typographiques, conforme à l'original.

Apparat critique. — Ligne 1. Les deux derniers signes visibles sont incomplets. — Ligne 2. Après [signes], on voit l'extrémité du signe [signe] (restituer ici une forme du verbe *irj*). Le signe [signe] qui suit n'est pas complet. — Ligne 3. La préposition [signe] a été omise après [signes]. — Ligne 4. Les deux premiers signes visibles sont incomplets. Plus loin, après [signe] un oiseau qui semble être [signe]; peut-être était-il muni d'une collerette comme celle que porte l'oiseau [signe]. M. l'abbé Drioton, qui a examiné ce passage, se demande si la collerette et le bec même de l'oiseau ne sont pas des traits adventices, restes de la gravure primitive, mal effacée. Il semble qu'on soit autorisé à corriger ce signe. — Le dernier signe subsistant de cette ligne [signe] est précédé d'un trait ı que j'ai reproduit, et qui est sans doute un reste

(1) Environ les trois cinquièmes de la ligne ont disparu.

(2) Manquent environ quinze groupes.

(3) Lacune de cinq lignes.

(4) Manquent de quatre à cinq groupes.

(5) Tout le reste de la ligne a disparu.

(6) Tout le reste de la ligne manque.

(7) Lacune d'environ cinq groupes.

(8) Manquent au moins dix groupes.

(9) Manquent au moins une douzaine de groupes.

(10) Tout le reste de cette ligne (qui paraît être la dernière de l'inscription) a disparu.

de la gravure antérieure. — Ligne 5. Au début, dans le groupe , le signe (douteux) est incomplet. Vers la fin, le signe du groupe est très petit et gravé très bas : il paraît avoir été ajouté. — Ligne 6. Au début, traces d'une première rédaction, dont il reste un signe en partie recouvert par la tête de l'oiseau . Dans le groupe , qui n'est pas très net, le déterminatif est gravé audessous de l'oiseau. — Après la lacune, on ne voit que la partie supérieure des signes (le premier et le dernier douteux), et peut-être pourrait-on transcrire . — Un peu plus loin, le passage, que j'ai souligné, est celui qui présente le plus manifestement le caractère d'un palimpseste : des deux rédactions superposées, j'ai essayé de dégager ce qui appartient à la seconde (pour ?), sans d'ailleurs obtenir un sens satisfaisant; l'ensemble présente l'enchevêtrement que voici (signes tournés vers la droite) :

Le début de l'inscription (l. 1-7) peut se traduire :

«¹ [Année..., ...mois[1]] de la saison *3ḫt*, onzième jour, sous la Majesté de l'Horus, taureau victorieux, grand de force, maître des deux couronnes, puissant en opulence, qui a été couronné dans Thèbes, — l'Horus d'or[2] qui fait des conquêtes[3], par sa force, [dans ² tous les pays], — le dieu bon, semblable à Rê, émanation splendide du maître des dieux, [réalisant[4]] la royauté de Rê dans la grande demeure de Karnak, — lui qu'ils (*sc.* les dieux) ont mis sur son trône, sur la terre, pour exercer [la fonction ³ de] roi excellent, — qui trouve les choses utiles et excellentes[5] qu'aime Amon, — lui qu'a créé son père Rê pour leur[6] construire (*sc.* aux dieux) leurs chapelles, — [qui ⁴ agit par ses] bras, comme son père Amon, — qui a l'esprit habile[7] comme le seigneur d'Ḥesrit (Thot); — il n'y a pas de roi qui ait fait ce qu'il a fait depuis la

(1) Probablement *troisième* mois.

(2) Ou «l'Horus vainqueur de l'Ombite».

(3) Le verbe *itj* suivi d'un complément se construit directement, sans préposition, et signifie «s'emparer de quelque chose». Employé seul, comme ici, il a le sens de «conquérir, faire des conquêtes» : cf. *Sinuhe* B, 218.

(4) Cf. Mariette, *Abydos*, I, pl. 7, l. 60 : .

(5) Cf. de Rougé, *Inscr. hiér.*, pl. 177 (Karnak), ligne première, , — même phrase que dans notre texte (après suppression de qui est une faute du graveur).

(6) Lire .

(7) , cf. de Rougé, *op. laud.*, ibid.

montée[1] d'Horus (?) vers le *kbḥw* (*sc.* au ciel) (?)... ⁵ .... taureau de sa mère, fils de Rê, Aménophis II[2], doué de la vie, de la durée, de la joie, comme Rê, éternellement.

«Sa Majesté ordonna[3] à ses nobles, aux hauts fonctionnaires de la cour (?).... ⁶ ..... étant entrés dans......... toute statue des dieux, leurs corps[4].... ⁷ ....Amon-Rê, c'est lui certes qui a créé (?).........»

Le texte n'est plus qu'une suite de lacunes, au moment même où il commençait à présenter de l'intérêt. On ne peut saisir que le sens général de l'inscription, sans en préciser le détail : Aménophis II réunissait ses courtisans, il leur rappelait ses actes de piété à l'égard d'Amon de Karnak, et leur annonçait peut-être de nouvelles fondations religieuses, témoignage de sa gratitude envers Amon-Rê, «car il m'a donné — disait-il — cette terre et la royauté...» (l. 17-18).

L'inscription est en tout cas d'un caractère essentiellement différent de celle qui, gravée sur la stèle symétrique, commémorait les campagnes victorieuses du roi.

G. Lefebvre.

Le Caire, février 1925.

(1) Je corrige en (voir apparat critique). Le sens serait : «depuis l'installation sur la terre des dynasties humaines».

(2) «Amen-hotep-chef-divin-d'Héliopolis.»

(3) (*sic*) pour .

(4) Comparer la finale de cette phrase d'une inscription de Karnak (Sethe, *Urkunden*, IV, 607, 10) : .

REPORT

ON THE INSPECTORATE OF TANTA

FROM SEPTEMBER 1923 TO JANUARY 1925

BY

HAKIM ABOU-SEIF

INSPECTOR OF ANTIQUITIES, TANTA DISTRICT.

Since my transfer from the Inspectorate of Karnak to that of Tanta, in September, 1923 I am glad to be able to report steady progress towards the solution of the many rather awkward administrative problems which offered themselves when I first took over.

The antiquities of this Inspectorate consist almost entirely of ancient town-sites, or *tells*. Some, such as Buto and Sais, are known to have been of great importance in ancient times, but the majority of the *tells*, numbering several score, are almost completely unknown to the archæological world, and await examination in the future, when the Upper Egyptian cemeteries cease to provide objects in return for a comparatively small sum spent in excavation. The first problem, therefore, was to ensure that these *tells* should be kept free from encroachments, so that they should be available for future study. Here was the great difficulty, for it was apparent that a steady encroachment of the Government lands had been going on for a long time, the comparative isolation of many of the *tells* rendering this an easy matter. One of the first steps of the natives for obtaining 'rights' on these *tells* was to use parts of them, year after year, for dumping grains, brushwood, *boos*, etc., on them, or to use them regularly for threshing-floors. It was almost impossible to clear these plots, as the occupiers pointed out, reasonably enough, that we were wrong in trying to force them to put their dumps on cultivable lands if any other land were

available. But a dump soon became enclosed by a modest *boos* wall; a little later by a mud-brick wall, and, lastly, a house was built upon it, after which years of litigation are often necessary to get rid of it, since perjury, in cases regarding property, is not considered a grievous sin among the villages.

The Chief Inspectors, past and present, gave me a free hand, and every encouragement to deal with this matter. The method I used was, first to create, with the help of the *ghafirs* and police, an atmosphere of unrest around the occupiers and, after a month or so of gentle harassing, to offer — as a great favour — to lease the lands to them for a very small sum indeed, pointing out that they would thus have the use of the sites without interference, not only from the Government, but also from their neighbours. By this means I obtained contracts with about thirty villages, terminable by the Government at a year's notice, covering the most important of these encroachments and dumps. These contracts prove the land to be Government property, over which rights of ownership cannot be obtained by the occupiers. They are now being sent to the Parquet for registration, so as to give them legal value in the event of future disputes. Further contracts are being obtained with satisfactory regularity. From the small sums paid by the users of these dumps, I was enabled to give the Inspector of Finance a pleasant surprise in the shape of a credit of L. E. 72,229 mill. in the books of the Inspectorate, this sum being quite apart from that collected by the Mudiria for illicit cultivation of Government lands, which, I regret to say, is steadily increasing.

The Survey Department is devoting as much time as it can spare to the limiting, by iron marks, the most important *tells*. Hitherto, the limits have not been very clearly defined. Once this is done, however, the guards can easily maintain the Antiquities boundary intact, and can be severely punished if they fail to do so. Two important tells have now been completely delimited; Tell Fara'în (Gharbieh) and Tell Abû Billô (Beheira). Sa El-Ḥagar (Gharbieh), Tell Barnûgi (Beheira) and Tell Umm Harb (Menûfieh) are nearly finished.

On looking over the dossiers of previous convictions for illicit excavations, I was amazed at the leniency of the sentences by the Parquet. Though this is occasionally due to the «don't care» attitude often adopted

by the judges in matters relating to antiquities, or even to a lack of knowledge of the terms of the Antiquities Law, it is more often than not the fault of the agents of the Antiquities Department, who have not, in the past, made a careful distinction between the act of merely taking *sebakh* without a license, for which the maximum fine is P. T. 50, and digging for antiquities or taking *sebakh* from an area not authorised for this purpose, for which a very stiff fine, or even imprisonment with hard labour, can be awarded. The former is a 'contravention' (*mukhalfa*); the latter a 'délit' (*gonha*). It can readily be seen that, under the plea of 'destroying a fixed antiquity', such as an ancient mud-brick wall, the case can always be taken to the Court as a 'délit', which the Court can, though rarely does, turn into a mere contravention. I therefore made a point of superintending these cases personally and explaining to the Court exactly what happened from the standpoint of the Antiquities Law. The results have well justified this trouble, since I can record 21 cases where very severe sentences were awarded, compared with 4 cases in 1922 and 3 cases in 1923, where trifling fines were imposed. Four typical cases are perhaps worth recording. At Zagazig, 15 days hard labour were awarded for digging in the *tell* without a *sebakh* license; at Kafr El-Sheykh, 3 persons got 15 days hard labour for digging for ancient bricks; at Desûq a man was fined P. T. 500 for taking an inscribed stone from Tell Fara'în, and at Kom Ḥamâda, 7 persons were each fined P. T. 100 for putting down a threshing-floor at Tell Baltûs without our permission. These sentences have come as a shock to the inhabitants near the *tells*, who were accustomed to consider a trifling fine and the slight loss of time in the Courts as part of the necessary outlay for obtaining valuable material.

It seems necessary for me to say that I consider the guards in this inspectorate are insufficient in number. Some have to inspect three or more *tells*, with the result that, when they spend a day at one, the encroachers and diggers get busy in another. Another chief-*ghafir* is also badly needed for the Beheira province, as the present one is hopelessly overworked.

In this inspectorate, like that of Zagazig, the gradual levelling of the *tells* by authorised extraction of *sebakh*, continually brings land to cultivable level, and it is an ever present problem to decide whether such plots

should be kept inviolate or cultivated. The well-being of the country demands that every available acre should be brought under cultivation, and, since it seems likely that the sub-soil water has already destroyed every perishable antiquity which might lie below this level, cultivation could do little further harm. On the other hand, once such a plot is sold, we have no guarantee that it will not be used in future for the creation of houses or even factories, and, if excavation below the water-level is carried out in the future (as both the Chief Inspector and I firmly believe), heavy expropriation expenses would be necessary to obtain the use of one of these plots for excavation. It must be remembered that the area covered by many of the *tells*, even in the memory of old men in the villages, was very much greater than is the case at present, and unfortunately we are almost too late to determine even the mediæval limits of most of them. It might be possible to sell plots likely to contain antiquities under the provision that no trees, houses or other constructions are put on them, and that they shall be available for excavation at any future date on the payment of a certain sum for loss of crops. Then, if an expropriation is afterwards decided on, no other cost would be incurred other than the price of the land itself. In any case, each sale or lease has to be judged on its particular merits, and personal examination is essential before any contract is made. This does not seem to have been always done in the past.

Since I came to Tanta, several discoveries of antiquities have been made. During the months of February, March and December, 1924, tombs of late date were discovered at Tell Abû Billô, in the *sebakh* work high up in the *tell*. Two of them were intact. All shew interesting features in the architecture, particularly in the constructions of the arched roofs. One contained three gold scarabs, and the other two contained stone heart-scarabs and other small objects. These await publication. In March, 1924, 755 silver and copper coins and a bronze statuette were discovered at Tell Sakha, and in April a small Greek statue in a naos was found at Tell Abû Billô, which has been sent to the Tanta Museum. In August, a collection of bronzes, the result of illicit digging, were seized by the police at Desûq. A report of this by Mr. Engelbach appears in this volume of the *Annales du Service* on pages 169-177. In September, two fine granite sarcophagi of Persian or Ptolemaic date were found at Samannûd. My

report on these appears in this volume on pp. 91-96. Lastly, in December, at Tell Abû Billô, the *sebakh* diggers unearthed a Coptic pillar of spiral design and a large limestone hawk mounted on a shrine. The former is at Cairo, and the latter has been sent to the Græco-Roman Museum at Alexandria.

H. Abou-Seif.

NOTES ON THE RECENT SURVEY OF THE THEBAN NECROPOLIS

BY

J. H. COLE

COMPUTATION OFFICE, SURVEY OF EGYPT.

The Survey of Egypt, at the request of the Department of Antiquities, has just published a series of 15 contoured maps of the Theban Necropolis to a scale of 1/1,000 (Price, on paper P. T. 10; on linen, P. T. 15 per sheet). These shew all the 332 known private tombs and practically all the temples. They are elaborated from a survey made in 1920 for the promulgation of a decree declaring this heavily-encroached area as Public Domain, and thus imprescriptible. The successive stages of work by the Survey Department in the preparation of this edition were as follows :

A board consisting of the Director, Cadastral Survey (Mr. O. Graham), the Chief Inspector of Antiquities (Mr. R. Engelbach) and a legal delegate from the Ministry of Finance (Mr. Murray Graham) was formed in 1920 in order to settle the boundaries between the Public Domain and private property.

It was decided that the Survey of Egypt would :

1. Fix permanent marks (rails) demarcating these boundaries.

2. Survey the required area on a scale of 1/1,000 showing all private property falling on this area, all known tombs, temples, and topographical features.

3. Submit the maps to the board for approval before they were published.

METHOD OF SURVEY.

A. Triangulation. — Between November 1920 and January 1921, two bases were measured with Jaderine Invar wires with an accuracy of

the order of 1/1,000,000 and 15 third-order triangulation points were fixed. The angles were observed on 4 arcs with a 6-inch micrometer theodolite, the unadjusted triangulation checking from base to base within 1/20,000. The whole triangulation was adjusted by the «Method of Least Squares» making the sum of the squares of the corrections to «directions» a minimum, and satisfying all geometrical conditions. The triangulation was oriented on the known azimuth of the line 2/11-3/831. The co-ordinates of the points were based on the value of the second order station 2/11.

B. Traverse. — The subsidiary points, necessary for the detail survey, were fixed by «Traverse» of the highest order of accuracy, the distances being measured by standardized steel bands, and corrections applied for differences of level which were determined by spirit levelling (December 1920-February 1921).

C. Detail Survey (January-March 1921). — The area was surveyed to scale 1/1,000 by «Chain Survey» (croquis being made in the field, and plotted in tents), a plane table was used for high cliffs, etc. 34 sheets were surveyed and printed. Sheet C 5 was not printed owing to the absence of important details.

TOURIST MAP.

During the winter 1921-1922 a «Tourist Map» to scale of 1/10,000 was made by a reduction from the 1/1,000 survey. Vertical angles were observed at the 15 triangulation points, making a junction with precise benchmarks. 10-metre contours were surveyed by means of an Indian clinometer and shown on these maps.

CONTOURS FOR 1/1,000 MAPS.

In January 1923, Mr. Engelbach suggested that the value of the 1/1,000 maps to excavators would be greatly increased if contours were shown on them. Mr. Laird Clowes, in consultation with Mr. Engelbach, decided that

the 10-metre «Form Lines», while satisfactory for tourist purposes, were too generalized to be of any real use to excavators. It was therefore suggested that 2-metre interval contours be surveyed by plane-table and Indian clinometer, with a large number of spot-levels on the sills of doorways of tombs, and other easily identifiable points, which, with an addition to the number of benchmarks, would be sufficient.

Preliminary work for the levelling was started by establishing two additional precise, and 39 second-order benchmarks (21 screwpile benchmarks and 18 bolt benchmarks) in addition to which levels were determined of 4 thresholds of temples, and 80 traverse and demarcation marks. This work was began in February, and finished in April, 1923. Five sheets were partly completed.

In December, 1923, this Department was requested to hasten the survey of the most important sheets, *i. e.* those covering the private tombs and temples, but to delay the publication of the following : (*a*) H 1 and H 2, since the Palace of Amenophis III, excavated and surveyed by the Metropolitan Museum, New York, had not yet been published; (*b*) E 1 and E 2, covering the Tombs of the Queens, as a considerable amount of necessary archæological information was not then available, and (*c*) C 3, since the discovery of Tutankhamûn's tomb had delayed the final arrangement of the paths connecting the tombs, on which Mr. Carter was then engaged.

This reduced the 34 sheets needing revision to 14. A new sheet, D 3, had, however, to be prepared, as it covered two new tombs, one of considerable importance.

The work was completed in April, 1924.

ADDITIONAL INFORMATION.

Mr. Engelbach took the opportunity of asking for the following additional work to be carried out at the same time as the contouring :

a) To show the new tombs which had been discovered by the various excavating parties since the first survey.

b) To show, where possible, the internal details of the temples.

c) To show on the map, in red, re-constructed details of the temples as planned in PETRIE, *Six Temples at Thebes*, etc.

d) To obtain spot levels on the doors of as many tombs as possible.

This work was carried out as follows :

a) By the same method as the original detail survey (cf. *C*).

b) The existing internal details were mapped by chain survey as above.

c) The plans in PETRIE, *Six Temples at Thebes*, were reduced by pantograph to the scale of 1/1,000 and, where possible, were adjusted to fit the accurate survey referred to in § *b*. The plans of four temples could be so adjusted, but the remaining two could not be made to fit, and were therefore omitted.

Reconstructional details for El-Deir El-Bahari were taken from the plans in NAVILLE, *The XIth dynasty Temple at Deir El-Bahari*, Part II, and *The Temple of Deir El-Bahari*, Part VI. These plans were reduced to 1/1,000 and made to fit the survey detail.

d) Spot levels on the doors of 115 tombs were obtained by second-order levelling.

Spot levels for 50 other tombs were found, but these are only approximate owing to the lack of suitably defined points on these tombs.

173 tombs were not levelled, owing to various reasons, *e.g.* inaccessibility, no doors, etc.

ADDITION TRIANGULATION AND TRAVERSE.

In order to carry out the additional work, 24 new triangulation points were fixed by fourth-order triangulation, and their heights obtained by vertical angle observations. Extra traverse points were also established.

NEW EDITION.

It was decided to prepare a new edition in English showing :

a) Private property in *brown*.

b) Contours in *very light brown*.

c) Tomb numbers in *bright red*.

d) Private property boundaries and values of benchmarks in *black*.

e) Information supplied by the Antiquities Department and from published works in *red*.

f) The number, name, position and reduced level of every tomb falling in the sheet.

It was further decided to omit traverse and triangulation point numbers.

Sheets and information were sent to the Reproduction Office of the Survey of Egypt in July 1924, and are in the course of being printed.

20 sheets were printed in 1922 without contours.
15 sheets are printed with contours.
35

NOTE ON ACCURACY.

The triangulation points are fixed relatively to one another correct to 2 cms. Traverse distances are correct to one part in 2,000. Detail survey is correct within plottable limits on the map (20 cms. on the scale 1/1,000). The altitudes of benchmarks are correct to 1 cm. relatively to neighbouring benchmarks. Contours are correct to 1 metre.

NOTE ON SHRINKAGE.

Difficulty having arisen in fitting the accurate measurements of certain excavators on to the Survey maps owing to the shrinkage of the original maps, a note on the shrinkage of maps may not be out of place. All paper changes its length with changing atmospheric conditions, the principal cause being humidity. The greatest change to be feared is one part in a hundred. When plotting on the map measurements taken on the ground, allowance must be made for shrinkage. This is done by measuring the dimensions of the sheet and comparing these with the theoretical dimensions which are printed at the south-east corner of the map.

Example :

Sheet C5 is measured and found to be 552.4 millimetres from North to South and 626.0 millimetres from East to West;

The true dimensions, as printed on the sheet, are 553.5 and 627.2. Thus the shrinkage is one part in 500 in each direction.

Accordingly all measurements taken on the ground must be reduced by one part in 500 before being plotted in the map. A distance of 100 metres on the ground must be plotted as 99.8 millimetres on the map.

J. H. Cole.

7th February 1925.

ADDENDUM

TO SURVEY REPORT ON THE MAPS

OF THE THEBAN NECROPOLIS

BY

R. ENGELBACH.

The 1/1,000-scale maps of the Theban Necropolis shew all the archæological features known to us at the end of the winter of 1923-1924. Since work is carried on each winter by various excavating parties, it is very desirable that, as far as possible, the maps be kept up to date. A method which suggests itself is that excavators should send to the Antiquities Department, either at the end of their season, or at any time convenient to them, tracings of portions of the sheets shewing : (*a*) the positions of new tombs to which they wish numbers to be allotted; (*b*) areas which have been completely examined down to rock; and (*c*) any changes in the limits of the private properties. These plans could then be reproduced in the *Annales du Service* as they are received, and thus anyone who possesses a copy of the maps can easily bring them up to date. It is not expected that excavators will permit the reproduction of detailed plans of temples or other buildings which they may discover until these have appeared in their own publications, but I do not think that early information on the subjects enumerated in (*a*), (*b*) and (*c*) above will in any way affect the interest of their own reports and volumes.

Correction copies are being kept by the Antiquities Department, which will enable the Survey of Egypt to publish new sheets when the changes on any of them are sufficiently extensive to render this necessary.

I take this opportunity of expressing our thanks to the Surveyor General, Mr. V. L. O. Sheppard, and to the former Surveyor General, Mr. L. F. B. Weldon, for taking such an active interest in the early production

of these maps, and to the many members of the Survey staff who have been responsible for the carrying out of the work.

Mr. Lythgoe and Mr. Winlock, of the Metropolitan Museum, New York, generously permitted the inclusion of the details of the courts of the Deir El-Bahari Temples and of the tombs of the XI[th] dynasty nobles in sheets C 4 and C 5, which they have not yet published, and gave us a great deal of information drawn from their special knowledge of this area.

R. Engelbach.

SAITE TOMB

DISCOVERED AT BENI HASAN

BY

R. ENGELBACH.

On the 28[th] May, 1924, the Antiquities guards at Beni Ḥasan reported the discovery of a stone tomb about 20 metres from the village of Beni Ḥasan El-Sherûq on the track leading past the village along the edge of the desert.

The Inspector of Minia, Abadir Effendi Mishriqi, proceeded to the spot on the 5[th] June and cleared it enough to be able to report that it was a stone chamber, in the sand, covered by six stone slabs which had apparently not been disturbed.

I went to Beni Ḥasan on the 11[th] June and removed all the sand from above and around the tomb (Pl., fig. 1). It was obvious that the tomb was not intact, as the right hand slab was not mortared to its neighbour as were all the others. On opening the tomb I found that the interior had been completely turned over by the robbers and even the mummies destroyed. From an examination of the bones and débris, it appears that there were originally two adult male bodies enclosed in plaster cartonnages, and having wooden coffins of an anthropoid form common to the Saite period. Of the coffins, parts of two heads, a beard and some fragments were all that remained.

The interior of the tomb (Pl., fig. 2) measured 1 m. 85 by 0 m. 47 by 0 m. 65 deep, the walls being of large slabs, fairly well dressed, of local limestone about 0 m. 15 thick. They were held together by a coarse pinkish mortar. The floor was covered with rough limestone slabs, which rested on a bed of clean sand. The axis of the tomb lay almost due east and west.

The contents of the tomb were sifted and the following objects were discovered, which are shewn in the Plate, fig. 3.

One uninscribed seal.
One uninscribed scarab.
One *Uzat* 'Eye of Horus'.
Five *Dad* amulets.
Two figurines of Horus.
Two of Harmachis.
One of Thoth.
One of Isis.
One of Nephthys.

These amulets are of fairly fine work of the light bluish-green glaze typical of the period. With these were found several pieces of thin copper strip 5 mm. wide which bore traces of having being gilded.

The tomb has been filled in.

Cairo Museum, Entry Number : 48402.

R. Engelbach.

NOTES ON THE FISH OF MENDES

BY

R. ENGELBACH.

In works identifying the fish figured in ancient sculptures and inscriptions, such as those of Von Bissing[1], Loat[2], Montet[3] and Gaillard[4], the fish which is used for the nome-sign of Mendes is not discussed, and, to my knowledge, its identity has not been determined. Possibly this is due to the assumption that it is the same fish which enters into hieroglyphic inscriptions with the phonetic value of *ḫ3*. The purpose of this article is to enquire into the identity of the fish of Mendes and to shew that it and *ḫ3*-fish are not identical at all.

The Fish of Mendes is always represented with its tail hanging down. This feature, in late versions of the nome-sign, is usually greatly exaggerated, though in early versions of it the proportions of the fish are fairly normal. Nos. 2 and 3 on Plate I are examples of the fish in the early IVth dynasty (from Lepsius, *Denkmäler,* II, 5 and 6); no. 4 is from Naville, *The Temple of Deir El Bahari,* V, pl. CXXVIII, and no. 5 is from a squeeze I took from a granite block of the time of Ramesses II at Mendes itself (scale 1/6). A bronze nome-sign, probably of the XXVIth dynasty, is also shewn on Plate II, no. 9. I am indebted to Mr. Blanchard, of Cairo, for calling my attention to the last, which is in his collection, and for his permission to make a sketch of it[5].

(1) Von Bissing, *Die Mastaba des Gem-ni-kai* (1905), p. 39.

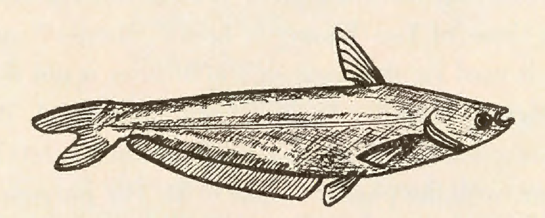
(2) Murray and Loat, *Saqqara Mastabas and Gurob* (1904), etc.

(3) Montet, *Les Poissons employés dans l'écriture hiéroglyphique, Bull. de l'Institut franç. du Caire,* XI (1914), pp. 39-48.

(4) Gaillard, *Recherches sur les poissons représentés dans quelques tombeaux égyptiens de l'Ancien Empire, Mémoires de l'Institut français d'Archéologie orientale du Caire* (1923), t. LI.

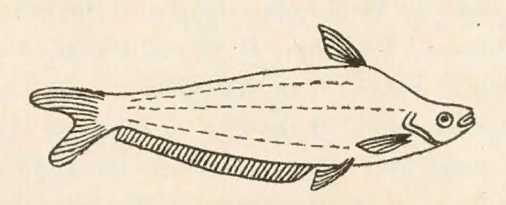
(5) As this specimen was not brought to my notice until after Plate I had been made up, it has had to be put out of place on Plate II.

The discovery of a large number of amulets at Tell Atrîb (Benha)[1] in the form of the nome-sign of Mendes suggested to me the identity of the fish with the *shilba*. Below, in figs. 1 and 2, I give sketches of the commonest form of *shilba*, the *S. mystus* and a curious variety known as the *S. uranoscopus*. These are taken from Boulenger, *The Fishes of the Nile*, London, 1907, Pl. LVI, 1 and Pl. LV, 2. The *S. mystus* is seen on any fish-stall, while *S. uranoscopus*, though very much rarer in Lower Egypt today, can occasionally be seen on sale in Cairo.



The *Shilba*.
Fig. 1. — *S. mystus*. Scale 1/6.

If we compare the silver fish amulet, shewn on Plate I, no. 1, with the drawing of the actual fish in fig. 1 or fig. 2 below, we see that both



The *Shilba*.
Fig. 2. — *S. uranoscopus*. Scale 1/6.

have the pointed dorsal fin, and that, in the shape of the tail, in the presence of the anal fin running almost the whole length of the belly, in the upturned mouth[2] and in the markings on the body, they are iden-

[1] Engelbach, *The Treasure of Athribis (Benha)*, on p. 178 of this volume.

[2] In the silver amulets, the thick lips are represented by a piece of silver wire soldered round the mouth. This thickening of the lips is even indicated in the very coarse Ramesside example from Mendes shewn in Plate I, no. 5.

tical. The amulet only lacks the ventral fins, since their place is taken by a ring which was soldered on for suspending it. The identity of the early nome-sign, shewn in Plate I, no. 2, with the *shilba*, though not so clear, is, to my mind, none the less sure. Here the fish is obviously resting on a stand, which would naturally have the effect of concealing the ventral fins and turning over the soft anal fin until only the end shewed slightly, as in no. 2 or until, as in no. 3, it was not visible at all. The shape of the head also bears a very close resemblance to that of the *S. uranoscopus*. The original of the bronze nome-sign, shewn on Plate II, no. 9, shews very clearly the squat body and wide mouth, both features of the *shilba*. Unfortunately the specimen is still uncleaned, and the corrosion prevents any detail of the markings on the body to be seen. The only features on which doubt might be felt as to the identity of the nome-fish and the *shilba* is in the great size of the dorsal fin and in the depth of the body. If we turn, however, to the representations of what are indoubted *shilbas* in the fishing scenes, of which selections are given on Plate I, nos. 6 to 9, we see that this exaggeration of the pointed dorsal fin is the rule rather than the exception. The depth of the body is another very common fault on the part of ancient artists in their rendering of fish; a glance at Gaillard's work (*op. cit.*), where ancient sculptures of fish are compared with drawings of the fish they were intended to represent, will shew how common this fault was (see pp. 22, 35, 62, 68, 80, 82 and 86).

The best proof, however, of the identity of the amulet and the nome sign and the *shilba* is that the *shilba* is the only Nile fish having a single pointed dorsal fin set at the highest part of the back just behind the head and an anal fin running along the belly.

A curious point in connection with the representations of the *shilba* in fishing scenes, is that this fish is nearly always given the least prominent place; further, it is very rarely correctly drawn. That shewn on Plate I, no. 6 is fairly correct, while nos. 7, 8 and 9 are typical examples[1]. In contrast to this, the *Mormyrus*, the *Lates*, the *Synodontis* and, in fact,

[1] The most correctly drawn example I know, is seen in Blackman, *The Rock Tombs of Meir*, III, Plate VI.

nearly all the other fish are, generally speaking, admirably portrayed. I can offer no explanation of this.

In attempting to determine the phonetic value of the *shilba,* or its ancient name[1], we enter on difficult ground, and nothing but an examination of each inscription and sculpture on which it appears — a very long labour — can possibly throw light on the matter. Unfortunately, comparatively few inscriptions have been published in facsimile, and even in those that are so published, words bringing in fish-signs are not by any means common in the funeral texts before the New Kingdom. In the Pyramid texts, indeed, fish are rigorously excluded from the inscriptions, substitutes being found for them. Type transcriptions are of practically no value in identifying fish, as the choice of varieties in the founts is very limited. No fount with which I am acquainted has an even approximate representation of the ancient form of the Mendes fish as shewn on Plate I, fig. 2. In, for example, the fount of the Institut Français, in which all the Antiquities Department work is printed, the long-snouted fish is all that is available for this sign, while in the European founts, the conventional form shewn in Plate II, no. 7 has to do duty both for the Mendes fish and for the phonetic *ḥꜣ*. Copiers of hieroglyphic texts, to make matters worse, have been most unusually careless in their representations of fish, and very few works published by lithographing manuscript can be relied on.

On the phonetic values of the various fish in hieroglyphic inscriptions or, what is practically the same, their primitive names, we have not overmuch exact information. M. Montet and, following him, M. Gaillard, in their excellent memoirs already cited, give as many of them as are known. The «names» of these fish group themselves into three categories : (*a*) where the fish is actually named, in such a phrase as «bringing in the *ꜥḥꜥ*» accompanied by the representation of men carrying the *Lates Niloticus.* Unfortunately such exact information is rare; cattle, antelopes and many animals are often named, but fish practically never; (*b*) where the fish

[1] From the *Scala Magna,* we know the Coptic name for this fish was ϫⲉⲗϥⲁⲩ, from which the Arab name *Shilba* شلبه is derived. This word does not, however, occur in hieroglyphs or even in demotic.

has a definite phonetic value, such as that having the value *ḥꜣ*. Here, once the fish is identified correctly, it is fairly safe to assume that the phonetic value was its primitive name; (*c*) where the fish is used as a determinative for a word, such as that which almost always follows the word *bwt,* meaning «abomination», and the like. Here, the assumption that the word it determines was the primitive name of the fish is hardly justifiable without other evidence. There is always the chance that some characteristic of fish is seized upon to give it force as a determinant pure and simple. These cases are discussed later.

We have been accustomed to read the sign shewn in Plate II, no. 7 as *ḥꜣ*, though the more cautions scholars still leave it unread when it occurs, as transcribed by them, in the nome-sign of Mendes. In Erman and Grapow, *Aegyptisches Handwörterbuch,* where the Egyptian words are reproduced by lithographing manuscript, the nome-fish is given in the form shewn in the sketch on Plate II, no. 8, it being noted that the late form was that I shew in no. 7. But these authors, in every Egyptian word in which the *ḥꜣ*-fish occurs, give the form shewn in no. 8. It seems, from this, that they assume that the *ḥꜣ*-fish and the Mendes fish are identical, of which I am very doubtful.

A goddess called *Ḥꜣt-mḥyt,* on whose head a fish is portrayed — sometimes on a perch — had a cult at Mendes. It was from this that some archæologists used to read the nome-sign of Mendes as «*Ḥā-meḥi*». Unfortunately, all the examples of this goddess in the sculptures are of late date, and the fish has become too conventionalised to identify (see Lanzone, *Dizionario di Mitologia Egizia,* I, p. 545 and Plate CCXII, nos. 1-3, also Lepsius, *Denkmäler,* IV, 62).

Assuming, then, that the Mendes fish was the *shilba,* let us examine what M. Montet says on its phonetic value. He calls it «*le poisson* », citing four figures of the fish which *determine* this word. These are shewn on Plate I, no. 10 to 13 and are all rather indefinite. He brings forward no instance of a fish being referred to as a *bwt,* neither does he give any instances where it has this phonetic value. Further, in Gaillard, *op. cit.*, where the *Barbus bynni* is under discussion, it is remarked (p. 49) «Le déterminatif de ce nom *bout* représente dans la plupart des cas le «*schilbé*», comme on le verra plus loin. Mais, ainsi que le fait remarquer

M. Montet, il est des exemples dans lesquels le déterminatif semble représenter un «*Bynni*». Dans ce cas, il en faudrait conclure que *bout* peut également être le nom du *Bynni*.» For me, to believe that the smooth, squat, broad-headed *Shilba* and the large-scaled thinner *Bynni* could have been called by the same name in ancient times, is very difficult, though I do not deny that either the *Shilba* or the *Bynni* may have been called *bwt*; Budge, indeed, in his hieroglyphic dictionary, cites a word *bwt*, determined by the *ỉn*-fish, which he translates, «a kind of fish», though he gives no references for it. All the words having the value *bwt* mean something hateful or abominable, and it is well within the bounds of possibility that the appalling stench of the fish-in-brine preparation, now known as *mollôḥa*, which seems to have been much esteemed by the Egyptians throughout the ages, may have suggested the fish as a determinative for the word. This seems the more likely when it is remembered that not only is the fish used in determining the word ; *ḫnš* (Copt. ϣⲛⲟϣ) meaning «stink» or «putrefaction», but, as Mr. Battiscombe Gunn has pointed out to me, it forms part of to the determinative of the word *bʿḥ* meaning something like «loathe»[1]. It is, therefore, more prudent to leave the name or phonetic value of the *shilba* still an open question until further evidence is forthcoming.

With regard to the fish which has the phonetic value *ḥꜣ*, the case is slightly different, since it seems reasonable to suppose that the word *ḥꜣ* was the actual name of a fish. In later times, the conventional form shewn in Plate II, no. 7 is generally used for this phonetic sign. It is unfortunate that the form of the fish in the Old Kingdom is not, to my knowledge, known. At any rate, M. Montet gives none, and I have myself searched the tombs of Saqqâra and Gîza for a *ḥꜣ*-fish in vain. The earliest examples are, I believe, in the Middle Kingdom. M. Montet suggests that the *ḥꜣ*-fish was the Mormyrus — the *oxyrrhynchos* of the Greeks — a fish with an extraordinarily long, downward-turned snout, which was admirably portrayed in the ancient scenes and inscriptions. The earliest examples

(1) Erman, *Gespräch eines Lebensmüden mit seiner Seele* (Berlin, 1896), p. 51, etc. In the hieratic, the diagonally-placed fish is almost certainly meant, though the type transcription in hieroglyphs gives the horizontal *ỉn*-fish.

known of the fish being used for the phonetic *ḥꜣ* appear to be of the Middle Kingdom. A propos of this, M. Montet remarks (p. 41, footnote): «Avant cette époque je ne connais pas d'exemple où le *mormyre* soit employé comme signe phonétique avec la valeur *ḥꜣ*. L'exemple le plus ancien se trouve à Assiout, éd. Griffith, I, 292...» Another example in the Middle Kingdom is shewn in Newberry, *Beni Hasan*, I, Pl. VIII. We might almost be justified in saying that, as far back as we can trace the fish used as the phonetic *ḥꜣ*, it is always the *mormyrus*, and that it is only in late times that the conventionalised form shewn in Plate II no. 7 replaces it. Nos. 1 and 2 on Plate II shew about the extreme varieties of this fish (of which there are many) which occur in the fishing scenes. Nos. 3 and 4 are taken from the Litanies of the Sun in the tomb of Seti II, and no. 5 from the tomb of Seti I. It will be seen that no. 4 has already begun to shew the exaggeration of the tail which lead it to be often confused with the Fish of Mendes. There seems to be no doubt whatever that M. Montet's identification of the *mormyrus* with the *ḥꜣ*-fish is the true one, even, as he himself points out, if this fish is sometimes used in the tomb of Seti I and elsewhere to determine the word *bs*. That the use of this fish for *ḥꜣ* is not a peculiarity of the royal tombs is certain, for in the Tomb of Paheri (Taylor and Griffith, *The Tomb of Paheri*, Pl. VIII, top band) the *ḥꜣ*-fish is clearly the *mormyrus*, and there are several examples in the inscriptions at Karnak. Other fish may, and do, in late times serve to write the phonetic *ḥꜣ*, but the evidence, at present available, is overwhelmingly in favour of the *mormyrus* being the true *ḥꜣ*-fish.

In conclusion, having endeavoured to shew that the Fish of Mendes is the *shilba*, and not the *ḥꜣ*-fish or *mormyrus*, I suggest that all founts of hieroglyphic type should provide themselves with the following fish-signs: (*a*) a fish of the form somewhat like that shewn in Plate I, no. 2, for the older forms of the nome-sign of Mendes; (*b*) a conventional fish as shewn on Plate II, no. 7; (*c*) a true *mormyrus* in a normal attitude; (*d*) an exaggerated *mormyrus* like that shewn in Plate II, no. 4. No fount, to my knowledge, has all four types.

I am indebted to M. George Foucart, Director of the Institut français, for permission to reproduce the following drawings from M. Montet's work: Plate I, nos. 6, 9 and 11-13, and Plate II, nos. 1, 2 and 6. Of

these, I have checked from the sculptures all except no. 13, Pl. I. No. 7 is from Lepsius, *Denkmäler*, II, 46, and Pl. I, no. 8 is from Davies, *The Rock Tombs of Deir El Gebrawi*, II, Pl. IV. Mr. A. Lucas kindly sent me squeezes of those shewn in Plate II, nos. 3, 4 and 5. The remainder are my own, except when otherwise noted in the text.

R. Engelbach.

SEIZURE OF BRONZES FROM BUTO
(TELL FARAʿÎN)

BY

R. ENGELBACH.

The seizure of a number of bronze hawks and other antiquities, the result of illicit trading at ʿEzbet Bâz, Tell Faraʿîn, is one of the all too rare instances where the Department of Antiquities has recovered the objects without catching the plunderers in the act.

During the last ten years, the value of portable antiquities has increased at least fourfold, and dealers have agents who regularly visit all the *tells* where antiquities are likely to be found. These agents are prepared to pay, cash down, what may well be fabulous wealth to the *fellahîn* for objects which may have perhaps taken but a few hours to collect. The prospect of a reward out of all proportion to the labour expended in getting it, the fun of dodging the policeman and the slight element of risk (though the Courts are very lenient), all combine to make illicit excavation the most delightful sport which the country can offer the *fellâh*.

Tell Faraʿîn [1], the ancient Bûto, is an immense mound of 175 acres in extent, some 20 kilometres distant from Desûq station. It has hardly been touched by excavators, neither have the *sabbakhîn* reduced it nearly to water-level as they have so many of the Delta *tells*. Its isolation renders it an ideal hunting ground for the antiquity dealer.

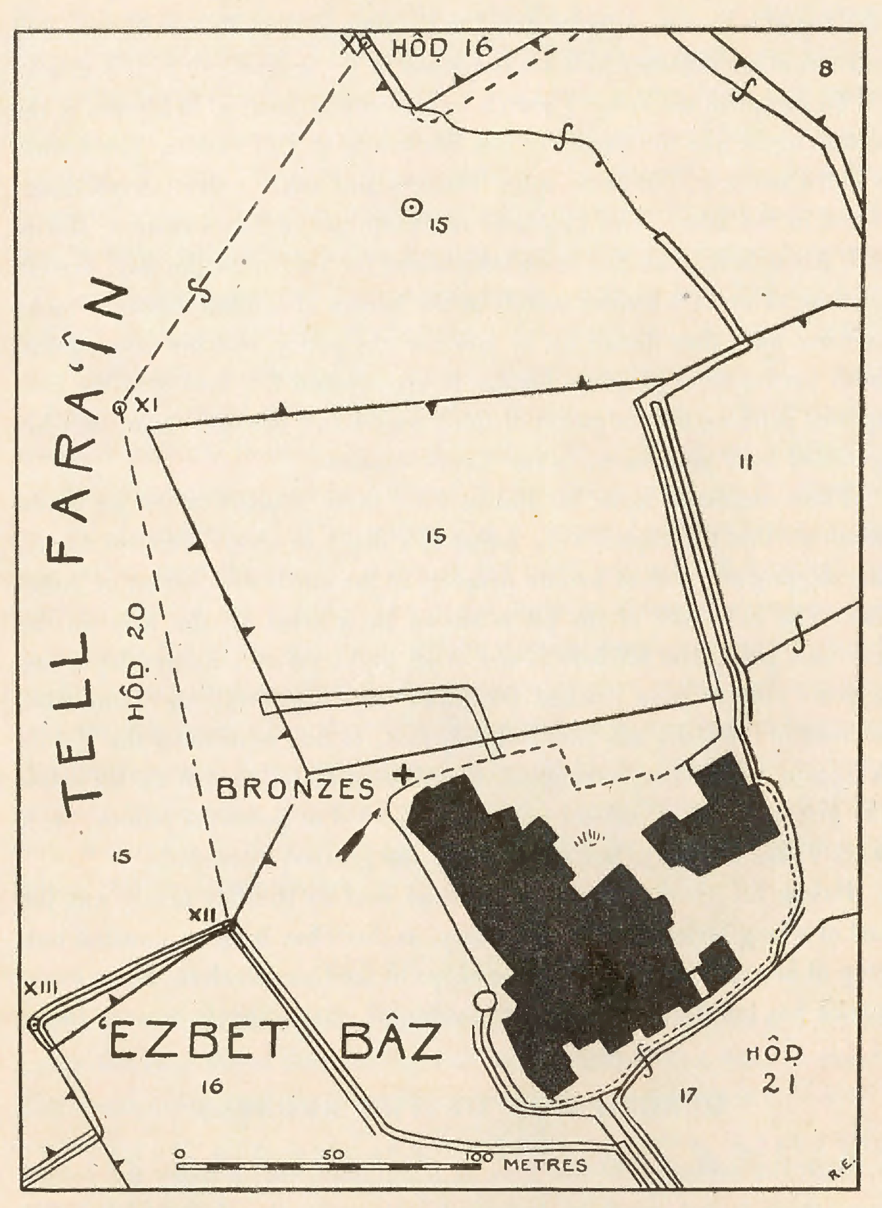
The following account has been drawn up mostly from the report furnished by the Mamour of Desûq. I have not enquired into the motives which led the police into taking, on their own initiative, such extraordinary pains to secure a conviction. It is a record as far as my experience goes. I content myself with setting down what happened, thanking the Mamour, at the same time, for a very good piece of work on behalf of my Department.

[1] Known also as *Kôm El-Faraʿîn*.

On August 1st 1924, a public chauffeur, who must be nameless for obvious reasons, called on the Mamour unostentatiously, and told him that deals in antiquities were frequently taking place between an agent of a well-known cotton company at Desûq and certain members of a family called Bâz who live in a village of that name on the eastern edge of Tell Fara'în. He added that there was to be a further deal in a couple of days. The Mamour thereupon gave orders to the police of Desûq, and those near the *tell,* to watch both parties carefully.

Watch was kept until the 5th, when the Mâmour's plans were all but spoilt by an excess of zeal on the part of the police, who, seeing the cotton agent and his family in a motor, detained them and took them to the Markaz of Desûq. The Mamour's inventive powers were, however, equal to the occasion. Putting duty before conscience, he told the driver that he had been accused of running over a boy at Kafr El-Sheykh some days before! The driver was very soon able to disprove the charge entirely, and the party was allowed to leave after official apologies had been tendered to them.

The Mamour's ruse seems to have completely allayed any suspicion in the agent's mind that he was the object of police attention, as, on the 7th, information reached the Mamour — how, I do not know — that a motor, carrying «antikas» would leave Desûq for Cairo that very afternoon. The Mamour, whose desire to help our Department seems, by this time, to have risen to fever-heat, determined that his plans should not miscarry a second time. An N. C. O. of police (*onbasha*), in mufti, carrying a flag, waited at Desûq in the motor of the chauffeur who originally layed the information. When the suspected car left the agent's house, it was followed by the chauffeur and the *onbasha.* At a secluded spot a few miles outside Desûq, the *onbasha* waved his flag, and a number of police, hidden in the maize (carefully disguised as loafers), sprang out and held up the car. It was again taken to the Markaz, and the Mo'awin and the Mulâhiz of police were detailed by the Mamour to search it. Here the cotton agent vigorously protested that he would permit no search without a proper order from the Parquet, and his family in the car refused to budge. This, was, however, only prolonging the agony, as an order from the Parquet was produced in an incredibly short time. Below the back seat were found a number of bronze hawks on stands, some with inscriptions,



'Ezbet Bâz, Tell Fara'în, drawn from Survey Map 30-6-4 N.-W. (1916); scale 1/2500. The site of the discovery of the bronzes is marked by a cross. The broken line : X — XI — XII — XIII shews the limit of the Antiquities land.

the feet of a bronze statuette dated to the time of King Psammetichos, and various other objects which are described in the second half of this article.

To complete the coup, a search was promptly made of the house of the cotton agent and the houses of the Bâz family at Tell Faraᶜîn. The former yielded nothing, but some more bronzes and other objects were discovered in the latter. The Inspector of Antiquities of Tanta District, Hakim Eff. Abou Seif, who had been telephoned for earlier in the day, arrived in time to make a second search of the houses of the Bâz family. *Procès-verbaux* were then drawn up by him and the police, and the cases against both parties were prepared for the Courts. Hakim Eff. took over the antiquities pending the judgment of the Parquet and brought them, suitably guarded by a policeman, to the Cairo Museum.

From enquiries made by Hakim Eff., there appears to be no doubt whatever that the objects were found at a depth of about 4 metres during the digging of a well in private property at the north-west corner of ᶜEzbet Bâz. The exact site of the pit is shewn by a cross on the map on the previous page. The *tell* here is not at all high, yet at 4 metres depth one appears only to have reached the XXVIth dynasty level! An examination of most of the Delta *tells* shews clearly that, to find remains of the Middle Kingdom and earlier, excavation would have to be carried on far below the present level of subsoil water with the aid of powerful pumps. Such work would be costly, but would be of the greatest interest.

Hakim Eff. thinks that this attempted deal by the Bâz family was the last of a long series. This is very likely, as there has been an unusual outcrop of bronze hawks lately in the shops of the Cairo dealers. Bitter experience has taught us the absolute futility of attempting to recover these.

DESCRIPTION OF THE BRONZES.

With the exception of the base of a statuette, which dates the collection, there is not much of historical interest in the objects from Tell Faraᶜîn. They mostly consist of bronze hawks of mediocre workmanship, mounted on long hollow bronze boxes, a typical example being shewn in the plate. The proportion of the hawks to the size of the boxes varies very considerably, as will be seen from the measurements given below. The

hawks were usually brazed directly on to the boxes, but in some cases they were first attached to a rectangular base, which, in turn, was brazed on to the top of the box. The metal of the boxes is very thin, and many seem to have become perforated in the process of casting. These holes are repaired, in some cases, by bronze patches. The insertion of a base between the hawk and the box was sometimes done to cover up a more than usually large hole in the top of the box, but this is not always the case. The boxes, when they left the makers' hands, seem to have had the rear end left open, possibly for the insertion of some object, perhaps part of an actual hawk, the end-plate being soldered on afterwards. The usual technique of one of these hawk reliquaries was as follows. The bird was crowned with the Double Crown, the curl in front being separate from the rest of the casting and probably of thick silver wire (cf. no. 8) inserted into a hole in the front of the crown. The presence of a uræus is the exception rather than the rule. The eye of the hawk was a small bronze boss forming part of the casting. The boxes were moulded as shewn in the example on the plate, and most of them contain remains of the core used in the casting. In the following descriptions, to save space, technical details are only given when they *differ* from those mentioned above. In giving the dimensions of these reliquaries the height of the hawk is given first, with the word «on» followed by the length, breadth and height of the box. If there is a 'base' between the bird and the box, its dimensions follow. All are in centimetres.

PART OF STATUETTE.

(1) Base and lower part of the legs of a statuette (see plate). A dowel below the base shews that the statuette was mounted on a wooden stand. The inscription round the base begins in the front, and reads : (←)

Wadet, Lady of Buto. May Psamthek-men-Pe, son of the Priest of Urti (i. e. Nekhebet and Wadet), Ḥar-khebi, born of Hrunufi, be given health, long life and a good old age.

In this writing of Buto, it is difficult to determine whether *Pe* or *Dep*, both names for it is meant, or whether it is a combination of the two. The writing of for «Priest», if this is indeed the meaning, is peculiar, as is also the arrangement of the signs in the mother's name.

HAWK RELIQUARIES.

(2) This is shewn in the plate. The eyes have silver wire beaten into a groove in the casting around the eyeball. On the top of the box, before the feet, is the following inscription : (←•)

Horus of Pe (and) Wadet. May Amenartais, daughter of Petosiris-Onnophris, be given life.

Dimensions, 12 on 27 × 6 × 5; base 10 × 5 × 1·2.

(3) The crown is decorated with a uræus. The eye-sockets are hollow, probably for the insertion of a silver eyeball. There are traces of an inscription on the front of the box, but this is now entirely illegible. Dimensions, 11·5 on 27 × 6 × 6.

(4) The inscription on the top of the box, before the feet, reads : (←•)

Horus of Pe (and) Wadet. May Amen(?)artais, daughter of Petosiris, be given life.

Dimensions, 7 on 18·5 × 7 × 4.

(5) The hawk is mounted on a metal plate attached to the box. The inscription on the box before the feet reads : (←•)

sic sic (space)

Horus of Pe (and) Wadet. May Ḥar-khebi[1], *son of Ḥōr, be given life.*

[1] Khebi — the *Chemmis* of Herodotos, an island in a large lake near Buto — has not, to my knowledge, been hitherto found on objects definitely known to have come from Tell Fara'în. Since the worship of Horus of Khebi is by no means confined to Buto, the presence of this name is no confirmatory proof that Tell Fara'în is the Buto described by Herodotos (Book II, 155), and not the Tell Fara'ûn, 8 miles S. E. of Tanis, as was formerly believed. The identity of Tell Fara'în and the Buto of Herodotos has, however, been almost conclusively proved. For discussions on the site of Buto, see Edgar, *Annales du Service*, XI, pp. 87 to 90, and Petrie, *Annales du Service*, III, p. 285.

Dimensions, 10 on 18 × 5 × 4·5; base, 7 × 4 × ·1.

(6) The inscription, in the usual place, reads : (←•)

sic (?)

Horus of Pe (and) Wadet. May Pedubastet, son of (illegible), *born of Ḥap* (?) *artais, be given life.*

Dimensions, 9 on 18 × 4·5 × 4.

(7) The back part of the box is broken away. The inscription, in the usual place, is very roughly incised. It reads : (←•)

(space)

Horus of Pe. May Ḥōr, son of Peduḥapi, be given life.

Dimensions, 8 on ? × 4 × 4; base, 8 × 2·2 × 1·2.

(8) This is the only example where the curl of the crown survives. It is of fairly thick silver wire. The box has been repaired in two places by the insertion of patches. Uninscribed. Dimensions, 11·5 on 29 × 8 × 7?

(9-12) All are of normal type. Dimensions, (9) 10 on 29 × 6 × 5; base, 12 × 5 × 2. (10) 8·5 on 21 × 5 × 5; base, 10 × 4 × 2. (11) 8 on 21 × 5·5 × 5. (12) 10 on 17 × 5 × 5. All are uninscribed.

(13) This is of normal type, except that the box is quite plain, without any moulding as seen in the example in the plate and on all the others. Uninscribed. Dimensions, 9 on 19 × 5 × 5.

(14) This is the only example in the collection where the box is both closed and intact. In the bottom of the box there are two holes of 5 centimetres in diameter, one being filled with the blue decomposition of a pin, which held the reliquary down on to a stand. The other hole is open and, through it, can be seen some black material inside the box. Whether this is the relic or some of the core used in casting is uncertain. The weight of this example is great in proportion to its size. Uninscribed. Dimensions, 9 on 10 × 4 × 3.

(15) This example has a small groove round the eye into which a gold (?) wire has been beaten. The wire is only preserved in the right eye. Uninscribed. Dimensions, 12 on 14 × 6 × 6.

(16) The hawk has no crown and the box seems to have been closed by the bottom plate instead of from the rear end. The technique of the eyes is the same as in no. 15, though the inlaid wire has disappeared from both eyes. Uninscribed. Dimensions, 7 on 8 × 6 × 5.

(17) The hawk has no crown, otherwise it is of normal type. Uninscribed. Dimensions, 7 on 8 × 6 × 5.

(18 and 19) The lower parts of the boxes are missing. Uninscribed. Dimensions, (18), 15 on 27 × 7·5 × ?; (19), 8 on? × 5·7 × ?

There are fragments of about eight other reliquaries of similar types, but none of sufficient interest to warrant description.

HAWKS FOR MOUNTING ON WOOD.

(20) This hawk originally stood about 35 centimetres high. The right foot and leg and the left foot, which were cast separately, are missing. The eye sockets are hollow, and probably had gold or silver eyes inserted. The crown is decorated with a uræus.

(21) The hawk is complete except for the stand. Both feet and the tail are fitted with dowels for mounting it. The bird seems to have been

painted all over, the details of the feathers and other marks being in black. The Crown has the curl cast in the same piece with it, its thickness giving the Crown a very coarse appearance. It is decorated with a uræus. The eyes are plain. Height 22 centimetres.

(22) This example was mounted on a hollow metal base, which was fitted below with dowels for mounting it on to wood. The front half of the base is missing. The eyes are plain and the crown is decorated with a uræus, but has no hole to receive the curl as is the case with nearly all the other crowns. Height 18·5 cm.

Several other hawks of these types, all incomplete, do not warrant any description.

OTHER BRONZE OBJECTS.

(23) Hollow face of lion. This is shewn in the plate. From the point of view of good workmanship, it is by far the best piece of the collection, the modelling being exceptionally fine and delicate. There are no dowels behind for attaching it to the object of which it formed part. It measures 5 cm. across its widest part.

(24) Beard from a statue with incised representation of plaiting. The curve outwards at the end is very exaggerated. Length, 7 cm.

(25) Hood of uræus. The front is hollowed, perhaps to take an inlay of silver or paste. The head and tail are missing.

R. Engelbach.

THE TREASURE OF ATHRIBIS

(BENHA)

BY

R. ENGELBACH.

Tell Atrîb, the [hieroglyphs] of the hieroglyphic inscriptions, has not received the attention it deserves from excavators, though it is rich in antiquities and very conveniently reached. The *tell,* which lies just outside the town of Benha, covers about 200 acres. It was anciently much larger, but in recent years vast areas have been denuded of *sebakh,* levelled and cultivated.

The Antiquities Department has been very much handicapped in dealing with this site by the fact that the whole area was sold by the Government, many years ago, to a very rich and influential landowner, who sells the *sebakh* to various companies and private persons. This not only returns him a large income, but brings high, barren land to cultivable level.

The owner of the *tell* puts no obstacle whatever in the way of our examining and taking over any antiquities found in the course of digging in the *tell,* and even provides for one *ghafir* to look after our interests. He, however, declines to compel each party of *sebakh* diggers to pay for a ghafir, as is done in all *sebakh* work in Government lands. Since there are over sixteen large brick pits, all running down to considerable depths into important parts of the *tell,* and many small parties of *sebakh* diggers working at widely different places, it will be understood that one ghafir is ludicrously insufficient, the result being that practically every antiquity found, which is in any way portable, never finds its way to the Museum.

The question of control by the Antiquities Department has become more and more serious in recent years, as the owner now refuses, not

only to let the Antiquities Department confer with him as to where the *sebakh* may be taken, with a view to preserving what antiquities are left, but for us to exercise our right under law to stop work at a particular site when actual damage is being done to an *antiquité immobilière.* The effect of this is that, in one brick-pit, a great mud-brick girdle-wall — possibly that of a temple — is being steadily destroyed. It is not my purpose to enter into the rights and wrongs of this dispute, which has already dragged on for many years; the less so, since the whole question is now being examined by our legal department with the object of obtaining a satisfactory settlement.

The archives of the Antiquities Department contain quite a large number of records of good finds from Tell Atrîb. As far back as 1885 we have a record by Sharpe in his *Egyptian Inscriptions,* Part II, of a block inscribed with the name of a king, which Daressy, in the *Annales du Service,* t. XVII, p. 42, shews to have been the barely-known Zed-ḥer. This block has quite disappeared, and we do not know in which part of Tell Atrîb it was found. Since the *tell* is rapidly disappearing, and a record of the exact positions in which objects have been found may be of importance in the future, we have been making enquiries from the ghafirs and from other inhabitants in order to recover as many of the sites of previous finds as possible. The Surveyor General has kindly instructed his office at Benha to put, upon the existing maps of the *tell,* the positions pointed out by the Inspector of Antiquities of Tanta, Hakim Eff. Abou Seif. Four maps, covering the sites of the finds mentioned below, have been received by the Department, on which are shewn, by the letters *A* to *G,* the provenances of the more recent finds. Copies of these maps can be obtained from the Survey Department at Giza. Their exact description is : *Benha, 1910 : scale 1/1000, sheets 3-M, 2-N, 3-N, 4-N and 3-O.* In case of loss of the Department copies, I give the positions of the points *A* to *G* by co-ordinates from the bottom left-hand corner of each sheet, that is, first, the measurement East from the corner, followed by the measurement North of it (in millimetres).

PREVIOUS FINDS AT TELL ATRÎB.

(1) 3500 copper coins, found at *A* (Sheet 2-N, 175 : 92) in a cavity in a mud-brick wall in what is known as El-Qalaʿah, on December 3, 1909.

(2) Statue and base of Zed-ḥer, containing very important texts, found at *B* (Sheet 4-N, 152 : 229) on September 9, 1918. Published by Daressy, *Annales du Service*, t. XVIII, p. 115, and t. XIX, p. 66, under the title of *Statue de Zed-ḥer le Sauveur*, and by Lacau, *Monuments et Mémoires Piot*, t. XXV, 1922, under the title *Les statues guérisseuses dans l'ancienne Égypte*. Now in Cairo Museum. Entry no. 46341.

(3) Body of small marble statue, also found at *B* on September 12, 1918. Missing fragments found on May 22, 1919. Unpublished. Now in vaults of Cairo Museum.

(4) Fine calcite head of the Emperor Hadrian, found at *C* (Sheet 3-M, 381 : 187) on October 10, 1919. Unpublished. Entry no. 46489. Transferred to Museum at Alexandria in January, 1921.

(5) Inscribed blocks from the tomb of Menthemtowi, found while digging the foundations for the Orphanage on March 30, 1921. Published by Gauthier, *Annales du Service*, t. XXI, p. 17, under the title *A travers la Basse-Égypte, Fragments de tombeau à Tell Atrîb*.

(6) Stone tomb, found at *D* (Sheet 3-N, 385 : 265) on June 21, 1921. Now protected by a brick chamber built over it. Published by Gauthier, *Monuments et Mémoires Piot*, t. XXV, 1922, under the title *Sur une tombe récemment découverte à Athribis du Delta*.

(7) Mosaic, found at *E* (Sheet 3-O, 75 : 327) and partially destroyed by the *sabbakhin* in June, 1923. Published by Pillet, *Annales du Service*, t. XXIII, p. 59, under the title *Note sur une mosaïque trouvée à Athribis* (*Tell Atrîb*). Now re-buried.

(8) Large triad in red granite, found at *F* (Sheet 3-M, 450 : 195) on October 22, 1921. Published by Gauthier, *Annales du Service*, t. XXI,

p. 239 under the title of *A travers la Basse-Égypte, Triade du Tell Atrîb*. This triad has been set upright where it was found, and surrounded by a barbed wire fence. The group was attacked and badly damaged by two idiotic schoolboys with an axe on October 4, 1923, and badly damaged. The case against the boys failed through lack of evidence!

On the eastern side of the tell, some 20 feddans have recently been brought to cultivation level, the *sebakh* having been removed for this purpose to an average depth of about 2 metres. This has been done at a great rate by means of a Decauville line. On September 27, 1924, when I was on leave in England, the *sabbakhin* found at *G* (Sheet 3-M, 466 : 196) two badly broken pottery jars containing more or less corroded lumps of silver. Some of the pieces were obviously ingots, while others were masses of amulets, rings and other small objects incrusted together. The contents of the two jars weighed just 50 kilogrammes. As soon as these were discovered, the *ghafir* of Tell Atrîb telegraphed the Inspector of Antiquities of Giza, who immediately went to the site and prepared a *mahdar* with the police on the discovery. The jars were taken to the Mudiria and removed from thence to the Museum.

The silver was examined by Mr. A. Lucas, late Director of the Chemical Department, who took all the most promising-looking pieces and treated them in the manner he describes at the end of this report. He was enabled to recover over 1 1/2 kilogrammes of amulets and ornaments in fairly good condition. On my return from leave, he and I again went over the remainder very carefully and were enabled to recover a few more objects.

The best of the objects are shewn on plates I to IV; they shew a great diversity of styles and quality of workmanship. Many bear obvious signs of being «second-hand» and comparatively few are in perfect condition. Everything points to these jars having contained the store of a silversmith, the amulets having been collected for the purpose of melting down. They all seem to date between the XXVIth dynasty and Ptolemaic times, but none of them permit us to date them more precisely.

In the following descriptions, I number the lines or columns which run completely across or down the plate; when objects occur between

the lines, I refer to them as *intermediate*. All the objects appear to be of solid silver unless the contrary is stated.

Plate I. *Line 1.* — Nos. 1 to 10 are all of Harpocrates or kindred forms of Horus, and shew clearly the work of several different hands. Nos. 1, 2 and 10 are comparatively well-modelled, while nos. 3, 5 and 6 are extremely coarse. It will be noticed that none of them has the finger in the mouth, as is seen in the late forms of this god. All have rings at the back for suspending them.

Intermediate. — No. 1, Harpocrates, of very coarse work; no. 2, cow amulet; no. 3, uræus.

Line 2. — Nos. 1-3, 5, 6 and 8, figures of the goddess Sekhmet or Bastet. No. 4 is the head of a similar figure cut off from the body with a chisel. No. 7, seated figure of Sekhmet, crowned with the solar disc.

Line 3. — Nos. 1-5, figures of the god Min.

Intermediate. — Above, ram-headed gods; below, lower part of a hollow figure of the god Bes. The surface is of silver-gilt [1].

Line 4. — Nos. 1-4, the goddess Ḥatḥor; no. 5, the god Bes; nos. 6-9, the goddess Mut (?).

Line 5. — Nos. 1 and 2, the goddess Neith; no. 3, Nefertum; no. 4 Amen-rē͑; no. 5, Horus as a hawk; nos. 6 and 7, pig amulets. No. 6 and that below no. 7 are flat, no. 7 itself being solid.

Intermediate (Bottom of plate). — 1, Egyptian ichneumon, perhaps the best modelled amulet on the plate; nos. 2 and 3, Thōut in the form of an ibis.

Plate II. — The large number of fish found among the amulets seem to indicate the presence, at Athribis, of a fish cult, if, indeed, the silversmith collected his stock in the town, which seems likely. The majority of

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[1] The thickness of the gilt surface is very small indeed.

the fish belong to two species, the *shilba* (*Schilbe mystus* or *S. uranoscopus*, Arab شلبه) and the *benni* (*Barbus bynni*, Arab بنّى). I have discussed the identity of the former, seen in column 1, nos. 1-6, col. 2, no. 1 and col. 3, nos. 1-6, with the sign for the Mendesian nome in my article entitled *Notes on the Fish of Mendes* (p. 161 of this volume). The difference between the body of the *shilba*, which is scaleless, and the *benni* (column 2, nos. 2-8), which has very large scales, is clearly shewn in the amulets. The fish shewn in column 1, no. 8 seems almost certainly to be the *Lates Niloticus*, of which there were cults at «Gurob», Esna and other places (see Loat, *Saqqara Mastabas and Gurob*, I, 1904). The examples shewn in column 1, no. 7 and column 3, no. 7 are too rough to identify with any certainty. Those at the top of columns 2 and 3 are hollow, and so is that in column 3, no. 4, which appears to have a core of copper. Whether some of the others are hollow is uncertain, but I think it probable.

The rings shewn on the lower part of Plate II are shewn again in the same relative positions on Plate III.

Plate III. *Column 1.* — No. 1, half of a lotus decoration in thin silver-gilt plate. No. 2, front half of hollow head of the god Bes. No. 3, stand with feet of a bird, probably similar to the complete example shewn on Plate I in the lower right corner. Nos. 4 and 5, pieces of unknown use. No. 6, medallion in square frame. No. 7, ring with inscription; I can make nothing of its meaning. No. 7, ring of very fine work; the inscription reads : (←) [hieroglyphs], the meaning of which is not clear.

Column 2. — Nos. 1 and 2, pectorals of silver plate of the goddess Sekhmet or Bastet. No. 3, silver-gilt plaque with the inscription : [hieroglyphs] «*Recited by Mût, the Great One of Asher; Mistress of* (word omitted). *May she give strength and power* (*to*) *the pasha Bk-n-n-'w* (?).» The reading of the name of the owner is difficult, as there seems to be no reason for the second *n;* it does not occur in Lieblein, *Dictionnaire des noms*. No. 4 (left), part of a ring inscribed with a corrupt rendering of [hieroglyphs] Amen-rē͑. No. 4 (right), part of ring, very much worn, with an inscription which is no longer legible. No. 5, ring, inscribed with the words [hieroglyphs], which apparently mean

«*Neith, in whom is all life*». No. 6, seal bearing the name of Amen-rēʿ the face is of silver-gilt, the remainder being of silver.

Column 3. — No. 1, half of a lotus decoration in thin silver plate. No. 2, amulet representing the plumes of a crown; the loop for attachment is at the back. No. 3, top of a cylindrical amulet decorated with knob and fancy wire. No. 4 hollow *uzat* eye in silver-gilt; both sides of this amulet have the same design. No. 5, solid silver *uzat* eye, with a fragment of the wire on which it was strung still in place; the pupil of the eye is of paste, now decayed to a dull grey colour. The back is plain. No. 6, bezel of a ring inscribed with a cow and the [hieroglyph]-sign. No. 7 (left), half of the bezel of a ring inscribed with the signs [hieroglyphs] . . . . . No. 7 (right), bezel of a ring, inscribed with the words [hieroglyphs]. No. 8, bezel and part of a ring. The inscription is illegible to me. No. 9, uninscribed ring.

Plate IV. *Line 1.* — Earrings of silver-gilt, the interiors being hollow.

Lines 2 and 3, earrings. — The manner of fastening these after threading through the ear can be seen in no. 5, line 2, and no. 3, line 3. All the examples seem to have been used, and it is curious that some are still fastened. It seems not unlikely that the silversmith may have robbed them from graves. The method of fastening these earrings shews that they must have been worn almost permanently, as the silver wire would not stand being undone often. The thickness of some of them would have necessitated the ears being pierced with very large holes.

Lines 4 to 6. — Most of these do not appear to have been fastened after insertion in the ear; some appear to have had a small inverted pyramid of small silver balls soldered to the bottom of the thickest part of the ring. In line 4, no. 2, part of one of these pyramids is still to be seen. No. 1, line 5 is composite, the pyramid not belonging to the earring.

Line 7. — Hollow silver beads in the form of cowries. Nos. 4 (upper), 6 and 7 are silver-gilt.

In the centre of the plate, below line 7, are specimens of thick silver wire and rod. Examples were found of all diameters, from 5 mm. (as in the one shewn) down to a very fine gauge.

To the left of the above are examples of designs in silver balls for attachment to earrings; beads made by soldering a spiral of silver wire round two discs; small fragments of simple chain; decorated silver-gilt plate, and small perforated discs, possibly from beads similar to those already mentioned.

To the right of the silver rod is the upper part of a cylindrical amulet; a piece of silver rod with a lion's head modelled at the end; a coarse *uzat* eye in blue paste; a cowroid of steatite; two tops of some form of pendant in silver-gilt, and a silver-mounted scarab of coarse work, with what appears to be [hieroglyphs] inscribed in an oval.

All the objects are now in the Cairo Museum. Entry no. 48859.

R. Engelbach.

METHODS USED
IN CLEANING ANCIENT BRONZE AND SILVER

BY

A. LUCAS
LATE DIRECTOR, CHEMICAL DEPARTMENT.

The method used in cleaning the bronze hawks and other objects from Tell Fara'în, described on pages 169-177 of this volume, was as follows. The objects were first boiled in a strong solution of ordinary washing soda for several hours, and then rinsed in water and brushed with a brass wire brush, after which they were soaked for several days in an alkaline solution of Rochelle salt, being taken out from time to time and brushed as before. Finally they were well washed and dried.

The silver found at Tell Atrîb, which is described on pages 178-185 of this volume, weighed about 50 kilograms. It was in the form of large, compact masses, consisting of innumerable small pieces cemented together by chloride of silver and carbonate of lime.

The large masses were disintegrated by soaking them in dilute acetic acid.

Of the separate pieces, the greater portion consisted of small fragments of cut and broken objects, together with some larger pieces that shewed evidence of having been smelted. From among these pieces, however, a large number of small, worked objects, weighing about 1 1/2 kilograms were picked out. These were cleaned and freed from adherent chloride of silver by treatment, in most cases, with strong ammonia. In a few instances, however, they were treated with a dilute solution of cyanide of potassium instead of ammonia. The objects were finally well washed and dried.

A. Lucas.

LE VERROU

PAR

M. MAURICE PILLET.

Le Musée du Caire possède plusieurs échantillons d'un objet sur lequel on a fait jusqu'ici des hypothèses peu vraisemblables et que l'on a appelé généralement *serrure, cadenas* ou *barrière mobile*[1].

Les exemplaires les plus complets que l'on possède de cet objet se composent d'une tige carrée, robuste, dont l'une des extrémités se relève et

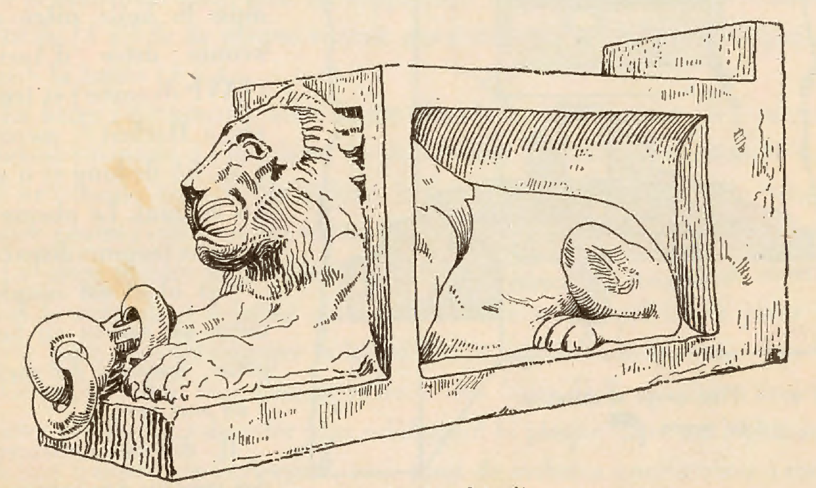


Fig. 1. — Le lion d'Apriès.

forme un renfort ou butée, tandis que l'autre est façonnée en forme de lion accroupi, tenant entre ses pattes une chaîne courte terminée par une boule. Cette sculpture respecte cependant la forme carrée de la pièce, et le lion semble prisonnier entre deux planchettes.

Cette pièce ou barre joue dans un trou percé au travers d'une plaque

(1) A. Mariette, *Monuments divers*, pl. 41; G. Maspero, *Guide du Visiteur au Musée*, 4e éd., p. 512-513; G. Daressy, *Une barrière mobile*, dans les *Annales du Serv. des Antiq.*, VI, p. 234-238, avec 2 planches.

épaisse, dont la tranche supérieure comporte une rainure à fond incurvé venant mordre, faire-trou, dans le passage réservé à la pièce carrée. L'une des extrémités de la plaque est coupée à angle droit, tandis que l'autre est en biseau.

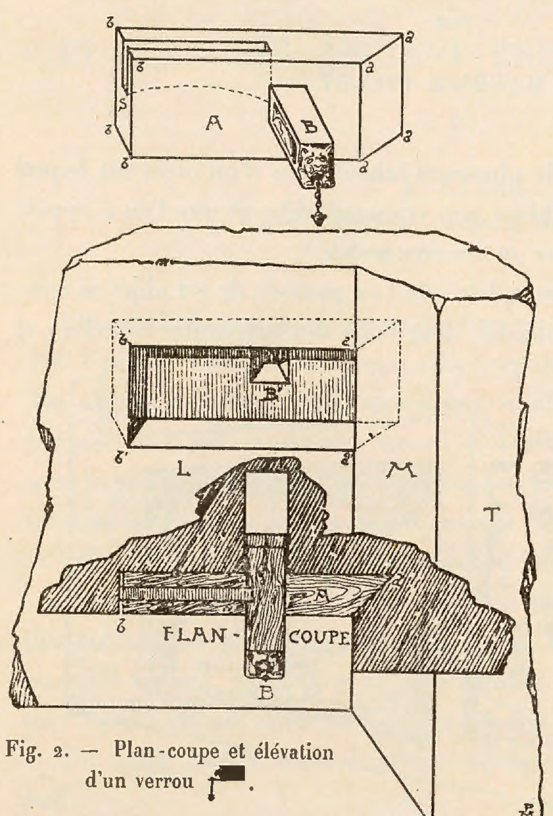


Fig. 2. — Plan-coupe et élévation d'un verrou .

Ces objets sont, pour la plupart, en bronze, et souvent de très grand modèle, mais on en trouve aussi en bois. La longueur de la barre varie suivant leur module entre 0 m. 30 et 0 m. 65 : ainsi la belle pièce de bronze datée d'Apriès (XXVIe dynastie) et trouvée à Horbeit[1] mesure 0 m. 64 de long et 0 m. 26 de haut. La plaque a presque toujours disparu.

Cet objet est simplement un *verrou* ou targette, *destiné à des portes à un seul vantail.*

Il diffère nettement des verrous qui servaient à la fermeture des portes à deux vantaux; ceux-ci, allant généralement par paire, se superposaient, l'un se fermant dans un sens et l'autre dans le sens opposé. Ils sont passés dans l'alphabet hiéroglyphique sous la forme —, *s*.

Le verrou est, au contraire, presque toujours *unique* dans les inscriptions, comme aussi à toutes les portes à un seul vantail dont les pieds-droits sont demeurés en place jusqu'à nous. Karnak en possède plusieurs :

[1] *Horbeit*, l'ancienne *Pharbæthos*, non loin d'Abou Kébir, dans la partie orientale du Delta.

celles des VIe, VIIe, VIIIe et IXe pylônes en particulier, dont l'unique vantail pouvait avoir jusqu'à 16 mètres de hauteur; toutes n'ont qu'un seul de ces verrous. L'encastrement, bien visible et à *hauteur de la main*, comporte un rectangle peu profond (10 à 15 centimètres) *a' a'*, *b' b'* (fig. 2), dont la partie verticale, dans la feuillure de la porte, s'enfonce en forme de coin (côté *a' a'*), tandis que la butée opposée est verticale (côté *b' b'*). Au centre de ce creux rectangulaire est un trou (B') profond, carré ou rond.

Voyons maintenant comment le verrou s'adaptait à cet encastrement.

La barre (B') complètement tirée vers l'extérieur, la plaque (A) s'engageait de côté et à fond dans l'encastrement, le biseau (*a' a'*) en avant, vers le battement (M), puis on l'appliquait dans le logement. La tranche verticale (*b' b'*) de la plaque entrait alors dans le logement et s'appuyait contre la butée (*b' b'*).

La barre (B) pouvait alors jouer librement dans le trou (B') correspondant : poussée à l'intérieur, la tête de lion dont elle était décorée faisait ornement; tirée à l'extérieur, à l'aide de la chaînette, elle venait frotter contre l'intérieur du vantail de la porte et en assurait la fermeture.

La pièce mobile logée dans la tranche de la plaque, faisant sûreté, calait le verrou, et il fallait alors connaître le secret qui faisait jouer la sûreté pour pouvoir dégager la barre (B) et repousser le verrou.

Ce système était très robuste et les pesées faites de l'extérieur n'avaient d'autre résultat que de caler plus solidement la plaque dans son logement. Il fallait frapper, de l'extérieur, avec assez de violence pour arriver à couper la barre du verrou au ras de la plaque : des pièces de bronze telles que celle d'Horbeit offraient donc la plus grande sécurité.

Ce qui peut avoir égaré si longtemps les recherches, c'est l'habitude que nous avons des verrous fixés sur la porte à fermer, la tige mobile s'encastrant dans la feuillure ou dans l'ébrasement.

Le principe du verrou égyptien est inverse : il est fixé dans l'ébrasement et sa tige vient appuyer le vantail. Il a le sérieux avantage de n'être pas entraîné par l'affaissement de la charpente des portes, défaut si fréquent dans les menuiseries les mieux exécutées et qui devait être très sensible dans les grandes portes des temples antiques.

Si un verrou semblable à ceux employés de nos jours avait été fixé à

ces portes et qu'un affaissement de la charpente se fût produit, la tige mobile ne serait plus entrée dans le logement qui lui était réservé. Il aurait fallu alors ou déplacer le verrou, ou retailler le logement. Le verrou égyptien évitait ce danger; il venait s'appuyer un peu plus haut ou plus bas sur l'arrière du vantail et la fermeture était toujours aussi solide. Les pesées faites sous le vantail et tendant à le soulever, qui auraient amené la rupture de l'un de nos verrous, étaient là encore sans effet.

La distance qui existait entre le battement de la porte et la tige du verrou était déterminée par l'épaisseur des panneaux de la porte, entre les traverses qui assujettissaient ces panneaux. Les encastrements qui subsistent dans les portes antiques permettent donc de calculer à 1 ou 2 centimètres près l'épaisseur des vantaux qui les fermaient. La détermination ne peut être rigoureusement exacte, car la tige mobile glissait dans une chape de métal matée dans le logement foré à même la pierre. Ainsi la porte de granit du VII[e] pylône de Karnak était fermée par un vantail d'une épaisseur de 0 m. 24 à 0 m. 25, puisque la distance qui sépare le battement du logement de la chape est de 0 m. 26 et qu'il faut compter 1 à 2 centimètres d'épaisseur pour cette chape.

Les verrous antiques que nous possédons jusqu'ici ne remontent qu'à la XXVI[e] dynastie au plus, et presque tous sont de basse époque, ptolémaïque ou romaine : tous ont une tige mobile rectangulaire du genre de celui d'Apriès.

Or, les encastrements de verrous que l'on remarque dans les édifices de la XVIII[e] dynastie à Karnak, et en particulier aux VI[e], VII[e], VIII[e] et IX[e] pylônes, sont ordinairement ronds, et si ceux taillés dans le grès (VIII[e] et IX[e] pylônes) sont assez grossièrement creusés, ceux forés dans le granit rose des VI[e] et VII[e] pylônes sont d'exécution parfaite, surtout celui du VI[e] pylône, qui montre en outre une gorge circulaire où venait s'encastrer le collet de la chape. Cependant la forme carrée se trouve dès la XVIII[e] dynastie, et l'on en remarque un bel exemple à la porte de granit rose élevée par Thoutmès III et Hatshepsout sur la terrasse supérieure du temple de Deir-el-Bahari.

Dans les temples élevés par les dynasties suivantes, et dès Ramsès III, on trouve, au contraire, le logement carré qui se perpétuera dans la suite.

Il y a donc lieu de penser que l'adoption du profil carré de la tige mobile du verrou date de la XIX[e] ou de la XX[e] dynastie seulement. Le profil circulaire de cette tige ne change d'ailleurs ni la disposition, ni le jeu du verrou, mais l'ornementation de l'extrémité devait être différente.

D'ailleurs, il est probable qu'aux époques anciennes il était façonné en bois dur, car le verrou s'écrivait *ḳr*, ou *ḳrt*, ou encore *ḳrjw*, le déterminatif étant un *morceau de bois*. Ce n'est qu'à une époque tardive, impossible à préciser, que le déterminatif se substitua à [1].

Les encastrements qui se voient dans les jambages de portes des temples sont de grande dimension, et les quelques verrous retrouvés sont de fort belles pièces, merveilleusement modelées. On comprend donc aisément que ces objets ne soient pas oubliés dans les inscriptions relatives à la construction des temples : ils y sont désignés sous le nom de , , *ḥkn* «*verrou*».

On peut citer, en particulier, l'inscription relatant la construction du pylône d'Edfou [2], où le signe ne peut avoir que ce sens.

Des huit pièces que possède le Musée du Caire et qui offrent des variantes intéressantes, cinq sont en bronze, deux en bois et une en pierre.

A. — VERROUS EN BRONZE.

1° Le lion d'Horbeit (fig. 1), *Journal d'entrée*, n° 48887, long. 0 m. 64 : «fut trouvé, dit Mariette [3], dans le *sébakh*, avec deux autres lions plus petits et une mince plaque de bronze. Il fut dédié par Apriès, de la XXVI[e] dynastie, à Hor-Miriti et à tous les dieux du grand temple de Shodnou , la ville qui occupait jadis l'emplacement d'Horbeit.» C'est de beaucoup la plus belle pièce que possède le Musée; il garde encore deux

[1] En copte *verrou* = ⲕ̄ⲗⲗⲉ (Sah.), ⲕⲉⲗⲓ (Boh.). C'est aussi de l'égyptien *ḳr* ou *ḳrt* que serait venu, croit-on, le mot hébreu de même sens כלא. [Renseignements aimablement communiqués par M. G. Lefebvre.]

[2] G. Daressy, *Annales du Serv. des Antiq.*, VI, p. 236-237.

[3] A. Mariette, *Monuments divers*, Texte explicatif de la planche 41. Les deux autres lions seraient peut-être ceux décrits ici sous les n[os] A-3 et 4.

anneaux de sa chaîne, et l'on remarque à son extrémité supérieure un renfort ou arrêtoir qui empêchait la barre de sortir de la plaque.

La feuille de bronze signalée par Mariette était la glissière de l'un de ces verrous.

2° Le lion de Mit-Rahineh (fig. 3), *Journal d'entrée,* n° 37765 (année 1905), long. o m. 44 (XXXe dynastie?)[1], présente à son extrémité supérieure un arrêtoir. La glissière en métal garnissait la partie inférieure de

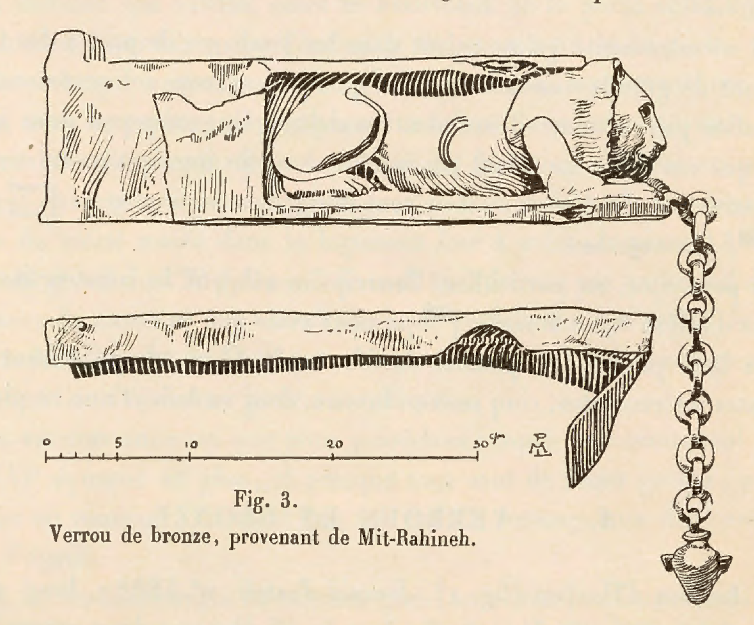


Fig. 3.
Verrou de bronze, provenant de Mit-Rahineh.

l'entaille faite dans l'ébrasement, en arrière de la plaque, ce qui ne nécessitait qu'un dégrossissage de la pierre, évitait l'usure et permettait le graissage. Elle était renforcée, en dessous, par des barres, et son extrémité rabattue la fixait dans le logement.

Sur les côtés de la barre, près des épaules du lion, on remarque des détériorations causées par les chocs de la porte.

3° Lion d'origine inconnue (fig. 4), *Journal d'entrée,* n° 49066, long. o m. 28; est de même style que le précédent, mais la barre est massive,

[1] G. Daressy, *op. cit.,* pl. II et p. 237-238, donne une description complète de cette pièce.

sans autre décoration qu'une tête de lion à l'une de ses extrémités, avec, en dessous de cette tête, un anneau qui servait à fixer la chaîne. La barre n'a plus aujourd'hui ni renfort supérieur, ni tenons latéraux, mais son extrémité non décorée a été sectionnée, ce qui a fait disparaître l'arrêtoir.

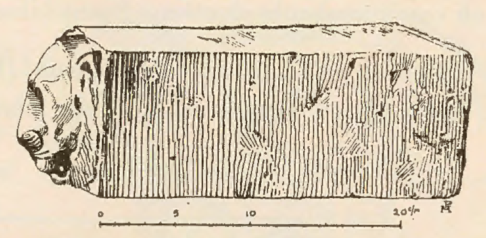


Fig. 4. — Lion de bronze, d'origine inconnue.

4° Lion d'origine inconnue, *Journal d'entrée,* n° 49068, long. o m. 27, en mauvais état de conservation.

5° Lion d'origine inconnue, *Journal d'entrée,* n° 49069, long. o m. 435, en mauvais état de conservation.

B. — VERROUS EN BOIS.

1° Lion de Kharabat Batn Atrib (Fayoum) (fig. 5)[1], *Journal d'entrée,* n° 36450 (année 1905), long. o m. 465; était encastré dans l'ébrase-

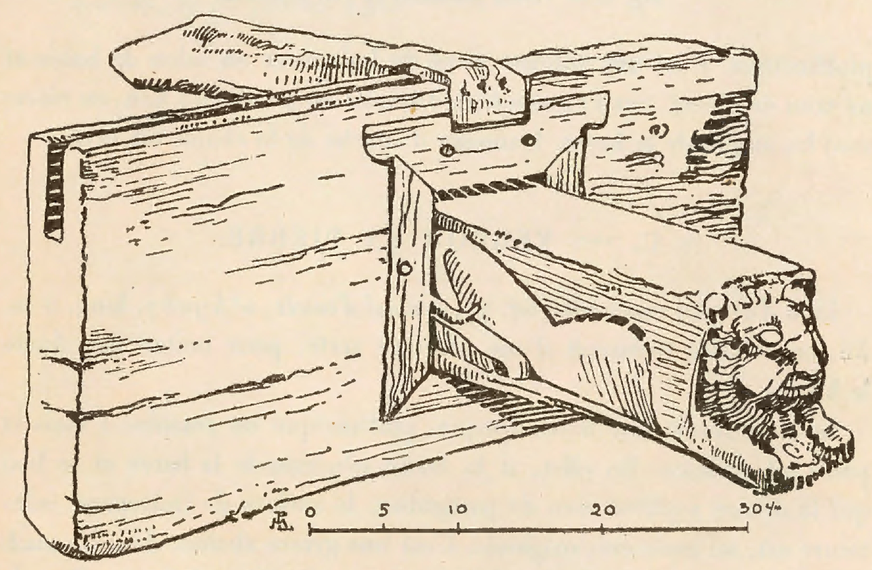


Fig. 5. — Verrou provenant de Kharabat Batn Atrib.

[1] Description de la pièce et figures : G. Daressy, *op. cit.,* pl. I et p. 234-236.

ment d'une porte construite en briques crues; aussi était-il maintenu en place par une longue tige de scellement (o m. 34), qui s'attache sur le dessus de la plaque par une queue d'aronde. La barre possède une entaille, où venait tomber la sûreté qui l'immobilisait, et un arrêtoir à son extrémité.

2° Lion de Tell el-Ghorab (Fayoum) (fig. 6), *Journal d'entrée,* n° 29201 (année 1891), long. o m. 46. Cette pièce très fruste paraît être d'époque

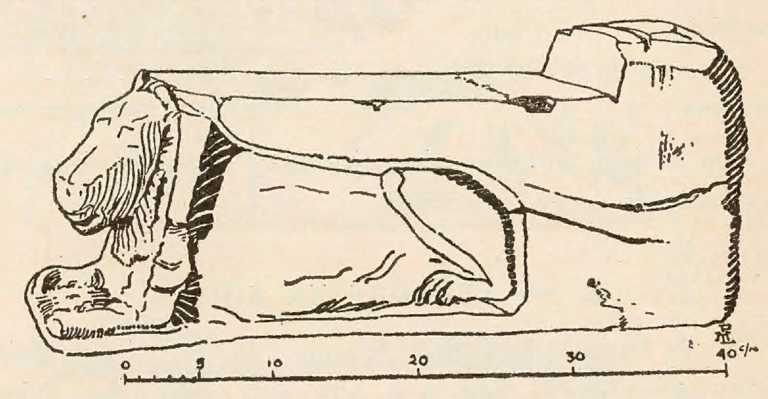


Fig. 6. — Verrou provenant de Tell el-Ghorab.

ptolémaïque. C'est une robuste pièce de bois, avec un talon de butée et un trou de sûreté, sur l'extrémité de laquelle on a taillé un lion, en réservant les angles de la barre. L'anneau d'attache de la chaîne est brisé.

C. — VERROU EN PIERRE.

Lion d'origine inconnue (fig. 7), *Journal d'entrée,* n° 49067, long. o m. 36, en calcaire recouvert d'une peinture verte, pour imiter sans doute le bronze.

Le style révèle une basse époque, ptolémaïque ou romaine : mais la pièce est curieuse. En effet, si la forme générale de la barre et le lion qui la décore n'offrent rien de particulier, la surface de frottement inférieure est, au contraire, originale. C'est une grosse chaîne, dont les maillons sont alternativement parallèles et perpendiculaires à la sous-face de la barre : ce *guide* original réduisait au minimum le frottement de la pierre. Il semble que la chaînette de traction ait été fixée au dernier mail-

lon sous les pattes du lion, et que celui-ci ayant été brisé on la fixa à nouveau un peu en arrière, dans le vide laissé entre deux maillons verticaux.

Pour éviter une trop rapide usure de la pierre, la glissière inférieure était peut-être garnie de bois.

Les chocs de la porte ont détérioré les angles de cette barre et la butée arrière a été brisée.

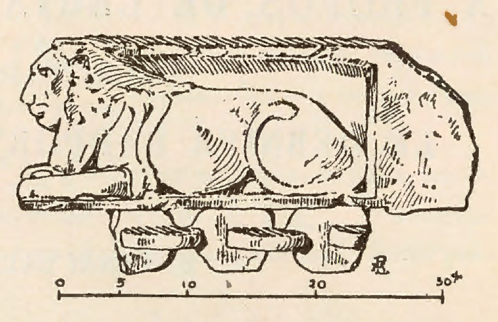


Fig. 7. — Verrou en pierre.

Malgré le petit nombre de pièces parvenues jusqu'à nous, on voit que les variantes sont assez nombreuses, et l'étude des divers verrous répartis dans les collections égyptiennes en révélerait d'autres encore. Nous n'avons eu ici que le dessein de déterminer la nature et l'usage de cet objet.

M. Pillet.

Karnak, le 23 janvier 1925.

A PROPOS DE CERTAINS MONUMENTS

DÉCRITS DANS

LE DERNIER RAPPORT DE M. PILLET

PAR

M. HENRI GAUTHIER.

Le piédestal inscrit aux noms des Pharaons de la XII[e] dynastie Amenemhat III et Amenemhat IV, extrait en 1924 par M. Pillet du massif sud du pylône d'Amenhotep III à Karnak, nous fait connaître, pour le protocole d'Amenemhat IV, un nouveau nom de *nebti* : « *le maître des Deux-Couronnes, qui met en fête les Deux-Pays* (c'est-à-dire la Haute et la Basse-Égypte) », et un nouveau nom d'*Horus vainqueur du dieu de Noub* : « *chef des dieux* »[1].

On voit que dès la XII[e] dynastie les souverains ne se contentaient déjà plus d'une série unique de titres protocolaires; l'avenir nous réserve donc, très probablement, la découverte de plusieurs protocoles supplémentaires, jusqu'ici inconnus. Une étude intéressante, mais encore assez difficile, consisterait à rechercher les circonstances spéciales dans lesquelles tel ou tel roi a jugé à propos de modifier la titulature officielle qui lui avait été assignée lors de son intronisation, et les motifs pour lesquels il a adopté, à un certain moment de son règne, tel ou tel nouveau titre.

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D'autre part, le fragment d'obélisque découvert par M. Pillet en 1923 dans la partie occidentale de la cour séparant les IX[e] et X[e] pylônes du temple de Karnak[2], nous fait connaître pour Ramsès III deux séries nouvelles de noms royaux.

(1) Voir ci-dessus, p. 68 et note 5. — (2) Voir ci-dessus, p. 82-83.

Outre les noms d'*Horus* et de *nebti* « *taureau valeureux, grand de royautés* », et « *grand de panégyries comme Ptah* (var. *comme Tanen*) », mentionnés sur les faces 1 et 2 de ce monument et qui avaient déjà été signalés[1], nous lisons sur les faces 3 et 4, respectivement :

face 3 : nom d'*Horus*, « *taureau valeureux, puissant de glaive* »; nom de *nebti*, « *commandant avec ses archers qui n'a pas son pareil* »;

face 4 : nom d'*Horus*, « *taureau valeureux, se levant avec la couronne blanche* (de Haute-Égypte) »; nom de *nebti*, « *adorateur de Râ dans la barque de nuit* » (*skt-t* est ici pour *mskt-t*, qui est la forme première de ce mot).

Le nom d'*Horus* est une forme abrégée de celui qu'on lit au temple de Ramsès III à Médinet Habou, dans l'important texte relatif à la campagne du roi contre les Libyens en l'an 5 : « *taureau valeureux, élargissant l'Égypte, puissant de glaive, valeureux de bras, massacreur des Libyens* » (cf. Gauthier, *Livre des Rois*, III, p. 157)[2].

L'autre nom d'*Horus*, , est une réminiscence du titre relevé à Qous par Champollion (*Notices descriptives*, II, p. 292), sur une stèle de l'an 16 de Ramsès III, entre les deux cartouches royaux, c'est-à-dire comme introduction au cartouche d'intronisation : « *conquérant de la couronne blanche* (de Haute-Égypte) *et de la couronne de Basse-Égypte dans le pschent* » (cf. Gauthier, *Livre des Rois*, III, p. 161).

Une forme plus approchée encore du titre *khâ m ḥezt* est celle qui se rencontre au début du nom de *nebti* du roi Chéchanq I[er], de la XXII[e] dynastie : , ou « *se levant avec le pschent* » (voir Gauthier, *Livre des Rois*, III, p. 309 et 311).

H. Gauthier.

(1) Cf. Gauthier, *Livre des Rois*, III, p. 158-161, 164, 165, 167-170, 172 et 423.

(2) Cette épithète *ousir khopech* « *puissant de glaive* », avait déjà été usitée, comme nom d'*Horus* et comme nom d'*Horus vainqueur du dieu de Noub*, dans le protocole de Ramsès II.

LA TITULATURE

DES REINES DES DYNASTIES MEMPHITES

PAR

M. HENRI GAUTHIER.

Les fouilles du Service des Antiquités dans la nécropole de Saqqarah ont amené, tout récemment, la découverte, entre autres choses plus importantes, d'un lot d'objets en cuivre en assez mauvais état de conservation. Après nettoyage de ce lot par M. A. Lucas, le Musée du Caire a pu faire entrer dans ses collections quelques pièces, parmi lesquelles deux petites coupes circulaires, identiques, de forme , mesurant o m. 015 de hauteur et o m. 07 de diamètre à leur bord supérieur (*Journal d'entrée*, n°s 48885 et 48886).

Ces deux coupes, extrêmement fragiles, car le cuivre, déjà fort mince à l'origine, a été tellement rongé par le temps qu'il se brise comme du verre, n'offrent d'autre intérêt que l'inscription légèrement gravée à la pointe sur tout leur pourtour extérieur. Cette inscription, identique sur les deux objets, se déroule de droite à gauche (←), la fin venant rejoindre le début, de la façon suivante :

« *Apparition à la voix d'aliments solides et liquides pour celle qui voit l'Horus-Seth, la très aimée, la très louangée, Âpouit.* »

Les titres ici donnés à Âpouit sont ceux qui, sous l'Ancien Empire, étaient réservés aux épouses royales, aux reines dont le mari était vivant. Nous avons donc affaire à cette reine Âpouit dont la tombe fut découverte par M. V. Loret en 1898, précisément à Saqqarah et dans la région même de cette nécropole où M. Firth a trouvé les petites coupes qui nous occupent. J'ai réuni, au tome Ier de mon *Livre des Rois d'Égypte* (p. 146 et 161), les diverses titulatures alors connues pour cette reine, qui fut

probablement la femme du roi Ousirkaré-Âti [1] et *certainement* la mère du roi Pépi Ier, pharaons de la VIe dynastie. Or parmi les trois titres portés par elle sur les coupes, seul le second, *ourt âmat* « *la très aimée* », figurait déjà dans ces titulatures. Les deux autres, *maat Ḥor-Seth* « *celle qui voit l'Horus-Seth* », et *ourt ḥest* « *la très louangée* », sont nouveaux pour la reine Âpouit. La raison de cette particularité est, me semble-t-il, la suivante : le titre ne pouvait être porté que par *l'épouse royale*, par la reine régnante dont le mari était vivant, tandis que ceux qui nous étaient jusqu'ici connus pour Âpouit la désignaient plutôt comme *mère du roi* (Pépi Ier), c'est-à-dire, pour employer une expression moderne, comme reine douairière.

Quoi qu'il en soit, le titre « *la très louangée* » [2], qui est presque inséparable du titre « *la très aimée* » [3], dans les titulatures des reines memphites, est nouveau pour la reine Âpouit, et cette reine doit être ajoutée à la liste dressée par Miss Murray des souveraines l'ayant porté [4].

Il est vrai que ces deux titres, pas plus que l'épithète « *qu'il aime* » [5], accompagnant très souvent, à partir de la IVe dynastie, le titre « *épouse du roi* », ne sont pas considérés par Sir Fl. Petrie, dans son récent article intitulé *The Palace Titles* (cf. *Ancient Egypt*, 1924, Part IV, p. 109-122, et surtout p. 112), comme ayant fait partie du protocole officiel des reines de l'Ancien Empire, et peut-être, en effet, convient-il

[1] J'ai, en effet, essayé de montrer comment il était peu vraisemblable qu'Âpouit ait été la femme du roi Téti, dont nous connaissons fort bien la reine, nommée .

[2] E. de Rougé (*Recherches sur les monuments qu'on peut attribuer aux six premières dynasties de Manéthon*, p. 37 et 61) a traduit ce titre par « *la grande favorite* », Breasted (*Ancient Records*, I, § 345-346) par « *very favored* », et Sethe (*Grabdenkmal des Königs Saḥure'*, II (Texte), p. 116) par « *gross an Gunst* ».

[3] « *Very amiable* » (Breasted, *Ancient Records*, I, § 345-346), « *sehr geliebte* » (Erman-Grapow, *Aegypt. Handwörterbuch*, p. 12); non traduit, au contraire, par Sethe (*Grabdenkmal des Königs Saḥure'*, II (Texte), p. 116), qui veut lire *ḥts* le signe (une racine existe, en effet, mais avec un tout autre déterminatif, et avec une signification *achever, terminer, parfaire*, qui paraît plutôt gênante ici).

[4] Miss M. A. Murray, *Index of Names and Titles of the Old Kingdom*, p. xxxii.

[5] « *Die von ihm geliebt wird* » (Borchardt), et non *qu'elle aime* (comme traduisait jadis E. de Rougé, *Recherches*, etc., p. 36).

de ne pas leur attribuer, dans la série des éléments constitutifs de ce protocole, une importance qu'ils n'ont jamais eue[1].

Mais il n'en fut certainement pas ainsi du premier titre gravé sur les coupes de Saqqarah, [hiéroglyphes], sur lequel je voudrais insister d'une façon particulière. Ce titre (dans lequel l'animal de Seth est figuré tantôt debout, tantôt accroupi) avait certainement, ainsi que l'indique sa place d'honneur en tête de la titulature officielle des reines memphites, une valeur de première importance. Mariette (*Les Mastabas de l'Ancien Empire*, p. 563) lui avait attribué, bien à tort, une signification religieuse, et l'avait rattaché au culte, au moins étrange, d'une double divinité qu'il appelait *Horus-Seth*. C'est à Emm. de Rougé que revient le mérite d'avoir proposé de ce curieux titre une interprétation correcte[2], en le considérant comme une sorte de synonyme, mais plus noble, du titre *royale épouse*. A ces époques encore assez rapprochées des âges légendaires, où tout souvenir n'était pas perdu de la lutte épique qui avait mis jadis aux prises le Sud, personnifié par le dieu Horus, et le Nord, personnifié par le dieu Seth, lutte qui s'était enfin terminée par un partage amiable de la souveraineté du pays entre les deux rivaux, le Pharaon, qui régnait à la fois sur le Sud et sur le Nord, était considéré comme réunissant en son auguste majesté la gloire et l'héritage des deux dieux, et l'expression *l'Horus et le Seth* (comme a traduit Emm. de Rougé), ou plutôt *l'Horus-Seth* (comme disent les égyptologues d'aujourd'hui), constituait une désignation toute naturelle du roi de la Haute et de la Basse-Égypte.

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[1] Le titre [hiéroglyphes] figure pour la première fois dans le protocole de la reine [hiéroglyphes], *Mirit-iots*, épouse successive des rois Snofrou et Khéops, et sous une forme plus complète : [hiéroglyphes] et [hiéroglyphes] (cf. stèle de Guizeh = Mariette, *Les Mastabas*, p. 565; E. de Rougé, *Recherches, etc.*, p. 36-37; J. de Rougé, *Inscr. hiérogl.*, I, pl. 62; Gauthier, *Livre des Rois*, I, p. 69). Il est écrit de la même façon au mastaba de la reine [hiéroglyphes] à Saqqarah (cf. Mariette, *Les Mastabas*, D 14, p. 208; Gauthier, *Livre des Rois*, I, p. 195). Quant au titre [hiéroglyphes] qui est, de même, souvent écrit [hiéroglyphes], il apparaît, à ma connaissance, pour la première fois dans la titulature de la mère du roi Khéphren, [hiéroglyphes] ? [hiéroglyphes].

[2] Cf. *Recherches sur les monuments qu'on peut attribuer aux six premières dynasties*, p. 44-45 et 57-59.

D'autre part, *voir* le roi, c'est-à-dire être admise à contempler sans témoin sa beauté et à adorer dans l'intimité sa divinité, était un privilège unique, réservé à la seule épouse du pharaon-dieu, à la reine : cette dernière était, par excellence, *celle qui contemple Horus-Seth, she who beholds Horus-Set*[1], *die den Horus sieht*[2].

Le seul exemple auquel a renvoyé, pour ce titre, Sir Fl. Petrie dans son travail *The Palace Titles*, est emprunté à une titulature de la reine [hiéroglyphes], que E. de Rougé (*Recherches, etc.*, p. 45 et 57) avait signalée d'après Lepsius (*Denkmäler*, II, pl. 14 *a* = tombeau n° 86 de Guizeh), et que j'ai moi-même reproduite (*Livre des Rois*, I, p. 91). Cette reine, femme du pharaon Khéphren (de la IVe dynastie) et mère du prince [hiéroglyphes], est qualifiée, dans le tombeau de son fils, d'un titre que Lepsius et de Rougé ont transcrit [hiéroglyphes], et que de Rougé a rendu par *celle qui voit son Horus*. Or l'adjectif possessif masculin [hiéroglyphe] est ici incorrect, puisque la personne possédante est une femme : on attendrait [hiéroglyphes]. Il est donc très probable que Lepsius a mal lu, et que le signe [hiéroglyphe] est à corriger en *l'animal accroupi du dieu Seth*, [hiéroglyphe]. Il est assez curieux d'observer, d'une part, que Sir Fl. Petrie, sans se référer aux copies de ses devanciers, a fait ici d'autorité la correction qui paraissait s'imposer, et, d'autre part, qu'il s'est borné à mentionner ce seul exemple, pourtant douteux malgré tout, du titre en question, alors qu'il en a négligé tant d'autres, qui sont absolument certains.

Si l'on consulte, en effet, l'*Index of Names and Titles* de Miss Murray, on constate que les reines connues comme ayant porté ce titre sont au nombre de *quatre*, lesquelles se réduisent, du reste, peut-être à *trois* si l'on se décide en faveur de l'identité, très probable, des deux reines nommées [hiéroglyphes]. Ces reines sont les suivantes :

1° La femme du roi Khéphren et mère du prince [hiéroglyphes] enseveli dans le tombeau n° 86 de Guizeh (cf. L., *D.*, II, 14 *a*). Dans la propre tombe de cette reine, retrouvée par Mariette à Saqqarah (cf. *Les Mastabas*, D 5, p. 183; E. de Rougé, *Recherches, etc.*, p. 58-59; Gauthier, *Livre des*

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[1] Petrie, *Ancient Egypt*, 1924, Part IV, p. 116.

[2] Sethe, *Grabdenkmal des Königs Sahure'*, II (Texte), p. 116 et 194.

Rois, I, p. 91), sont énumérés deux fois ses très nombreux titres, et chaque fois ceux qui nous occupent ici, [hieroglyphs], viennent en tête de liste. Si cette reine est bien identique à celle du tombeau n° 86 de Guizeh, la correction proposée par Sir Fl. Petrie pour le titre [hieroglyphs] de cette dernière devient absolument certaine.

2° La reine [hieroglyphs] qui, par la forme de son nom comme par les caractéristiques de sa tombe à Saqqarah, semble avoir appartenu à la Ve dynastie (cf. Mariette, *Les Mastabas*, D 18, p. 225; Gauthier, *Livre des Rois*, I, p. 193).

3° La reine [hieroglyphs], différente selon toute probabilité de la reine du même nom qui fut l'épouse du roi Téti de la VIe dynastie et dont M. Loret a retrouvé la tombe à Saqqarah en 1898; la tombe de cette reine *Khouât* était, en effet, déjà connue du temps de Mariette (cf. *Les Mastabas*, D 14, p. 207-208; Gauthier, *Livre des Rois*, I, p. 194-195).

D'autre part, à cette liste, encore assez pauvre, nous sommes aujourd'hui en mesure d'ajouter les *six* nouvelles reines suivantes :

1° La mère du prince Khoufou-khâf (qui fut probablement(?) la femme du roi Khéops), connue par le tombeau de son fils à Guizeh, mais dont le nom est malheureusement perdu (cf. Mariette, *Les Mastabas*, p. 563; E. de Rougé, *Recherches, etc.*, p. 45; J. de Rougé, *Inscr. hiérogl.*, pl. 61; Gauthier, *Livre des Rois*, I, p. 79, § C; Daressy, *Annales du Serv. des Antiq.*, XVI, p. 258) : [hieroglyphs] «*celle qui voit l'Horus-Seth, la très* [*aimée?*]..... ».

2° La mère du roi Khéphren (qui pourrait être identique à la précédente, puisque Khéphren était fils de Khéops bien qu'il ne semble pas lui avoir directement succédé), dont le comte de Galarza a retrouvé la tombe, il y a une quinzaine d'années, tout près du Sphinx de Guizeh[1].

[1] Cette tombe a été publiée par M. Daressy, dans les *Annales du Service des Antiquités*, X, p. 41-49. Voir aussi Ahmed bey Kamal, *ibid.*, p. 117-119, et Gauthier, *Rec. de trav.*, XL, p. 192, n° 11, et p. 192-194, n° 13.

Les titres de cette fille, épouse et mère de Pharaons, sont les suivants :

[hieroglyphs]

«*La très aimée, la fille royale de son sein, l'épouse royale, Nebti-khâ*(?) ...*r*... »

[hieroglyphs]

«*Celle qui voit l'Horus-Seth, la fille royale de son sein, l'épouse royale, Nebti-*..... »

[hieroglyphs] etc. [hieroglyphs]

«*La mère du roi de la Haute et de la Basse-Égypte, la fille du dieu, celle qui voit l'Horus-Seth, la très aimée, la très louangée, etc., Nebti-khâ*(?)-*merer*[1]. »

3° Une fille de cette reine (par suite une sœur du roi Khéphren), dont le nom, aussi incertain que celui de sa mère, était peut-être *Nebti-khâ-merer* [hieroglyphs], et qui portait les mêmes titres que sa mère (à l'exception de *mère royale* et *épouse royale*), à savoir : [hieroglyphs] «*celle qui voit l'Horus-Seth, la très aimée, la très louangée*[2] ».

4° J'ai déjà eu l'occasion de signaler (cf. *Recueil de travaux*, XL, p. 195, n° 16), d'après la publication du monument funéraire du roi Sahouré (Ve dynastie) à Abousir par MM. Borchardt et Sethe, la reine épouse de ce pharaon, dont la titulature, assez mutilée, a été reconstituée par M. Sethe de la façon suivante :

[hieroglyphs]

[1] Voir Daressy, *La tombe de la mère de Chéfren* (dans *Annales du Serv. des Antiq.*, X, p. 41-49), où le nom de la reine a été lu [hieroglyphs] *Nebti-r-merer*, tandis qu'Ahmed bey Kamal (*loc. cit.*, p. 117-119) a préféré le lire [hieroglyphs], mais sans lui rattacher l'élément [hieroglyphs], *Nebti*, qui en fait, pourtant, partie intégrante.

[2] Cf. Daressy, *op. cit.*, p. 49, où le signe [hieroglyph] après le signe [hieroglyph] est probablement à corriger en [hieroglyph].

« *Celle qui voit l'Horus-Seth, [la suivante(?) de l'Horus, la très aimée], la très louangée, la* [hieroglyphs] *de l'Horus, [l'amie de l'Horus], Nofrit-ḥa-Nebti*[1]. »

5° Vient ensuite la reine Âpouit, épouse d'Ousirkaré-Âti et mère de Pépi Ier (cf. les coupes nos 48885 et 48886 du Musée du Caire, ci-dessus décrites).

6° Enfin, la dernière en date actuellement connue parmi les reines ayant porté le titre « *celle qui voit l'Horus-Seth* » est l'une des deux reines [hieroglyphs]. On sait qu'une scène du tombeau de Zâou à Abydos (*Catal. gén. du Musée du Caire*, n° 1431) mentionne deux sœurs de ce noble provincial Zâou, ayant épousé toutes les deux le roi Miriré-Pépi Ier et paraissant avoir été l'une la mère du roi Mirniré-Metésouphis, l'autre la mère du roi Nofirkaré-Pépi II (cf. Sethe, *Urk. des alten Reichs*, p. 117-118, et Breasted, *Ancient Records*, I, § 344-346). Aucune des titulatures de ces deux reines à Abydos ne mentionne, en réalité, le titre qui nous occupe. Mais on peut le lire sur un montant de chevet conservé au Musée de Berlin[2], où il s'agrémente d'une intéressante variante orthographique pour le nom du dieu Seth (ou Setech) :

[hieroglyphs]

« *Celle qui voit l'Horus-Seth, la très aimée, la très louangée, la grande de choses* (?), *l'épouse du roi, qu'il aime, [Ânkhes-n]-Miriré.* »

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[1] Ou *Nebti-Nofrit-ḥa* (?). — Voir Borchardt-Sethe, *Das Grabdenkmal des Königs Saḥurēʿ*, II (Texte), p. 57-58 et 116-117, et II (Planches), pl. 48. — Sethe a rejeté à la fin du nom de la reine l'élément [hieroglyphs] *Nebti* (commun à nombre de reines et de femmes des IVe et Ve dynasties : cf. Sethe, *Grabdenkmal des Königs Saḥurēʿ*, II (Texte), p. 117); cet élément, qui représente originairement les deux déesses Eileithyia et Bouto, puis le roi en tant que souverain des deux royaumes symbolisés par ces déesses (la Haute et la Basse-Égypte), peut, en effet, avoir été écrit en tête de ces noms en vertu de la règle de préséance.

[2] Cf. *Ausführliches Verzeichniss 1899*, p. 71, et Schäfer, *Aegyptische Inschriften aus den königlichen Museen zu Berlin*, I, p. 72, n° 7791. J'ai omis de signaler ce chevet dans le *Livre des Rois*, t. I, p. 161-162.

Il est, malheureusement, impossible de reconnaître ici de laquelle des deux reines homonymes il est question.

Les titres qui font l'objet du présent article sont donc restés en usage dans le protocole officiel des reines memphites au moins jusque sous le règne de Pépi Ier, c'est-à-dire jusqu'au milieu de la VIe dynastie, et le nombre total des épouses de Pharaon qui les ont portés n'est pas inférieur, en l'état actuel de nos connaissances (certainement encore très incomplètes), à *neuf*[1].

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Il me reste maintenant à compléter la liste des titres propres aux reines des dynasties memphites telle qu'elle a été établie par Sir Fl. Petrie dans son travail intitulé *The Palace Titles*.

Il n'a mentionné, en effet, pour les dynasties IV à VI, que les titres suivants :

[hieroglyphs] « *épouse du roi* »;

[hieroglyphs] « *celle qui contemple Horus-Seth* »;

[hieroglyphs] } réunis par lui en un seul et traduits respectivement par : « *companion to Horus* » et « *bound up with Horus* »[2].

Or, outre le titre [hieroglyphs] « *fille royale de son sein* », désignant les reines issues de sang royal, et les épithètes [hieroglyphs] « *qu'il aime* » (venant immédiatement après le titre [hieroglyphs] « *épouse du roi* »), [hieroglyphs] « *très aimée* », et [hieroglyphs] « *très louangée* », on relève dans les protocoles des reines un certain

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[1] Le titre « *celle qui voit l'Horus-Seth* » se retrouve sous la XVIIIe dynastie, dans le protocole de la reine [hieroglyphs], sous la forme dédoublée [hieroglyphs] [[hieroglyphs]] [hieroglyphs] « *celle qui voit Horus, celle qui voit [Seth]* » (cf. Naville, *Ä. Z.*, XXXVI, p. 133).

[2] Voir *Ancient Egypt*, 1924, p. 112, nos 30-32 et p. 116. Ces deux derniers titres apparaissent dès la IVe dynastie, et non pas seulement sous la VIe, comme le pense Sir Fl. Petrie.

nombre de titres qui expriment une relation spéciale soit avec l'*Horus*, c'est-à-dire le roi, soit avec *Nebti*, c'est-à-dire les deux déesses d'Eileithyia et de Bouto, que représente également le roi, en tant que souverain des deux royaumes symbolisés par ces déesses. Au premier groupe appartiennent les titres :

a) [1] *khet Ḥor*, titre assez vague, qui signifie peut-être *celle qui vient derrière* ( ) *l'Horus, qui l'accompagne, qui le suit*[2];

b) [3], *smert Ḥor* « *la compagne, l'amie de l'Horus* » (*Freundin des Horus :* Sethe);

c) (var. et)[4], *tâst Ḥor*, qu'Emm. de Rougé (*Recherches, etc.*, p. 60) avait proposé de rattacher à la racine , *extollere* (*élever, soulever*), que Sir Fl. Petrie, au contraire, en le traduisant *bound up with Horus*, considère comme une forme de la racine « *nouer, attacher, lier* ». Je rappelle que K. Sethe a pensé retrouver la forme masculine de

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[1] Stèle de la reine , épouse de Snofrou et de Khéops, à Guizeh (voir la bibliographie, ci-dessus, p. 200), et titulature de la reine épouse de Sahouré, à Abousir (voir ci-dessus, p. 203-204) : ce titre fait partie de ceux qui ont été restitués par M. Sethe dans cette titulature fort mutilée, et il reste ici, en somme, tout à fait problématique. Il ne se trouve pas dans l'*Index* de Miss Murray.

[2] E. de Rougé (*Recherches, etc.*, p. 36, note 1) a vu dans le mot une préposition signifiant *penes, juxta*, et a traduit *l'attachée à l'Horus*, alors qu'on attendrait plutôt de son explication *celle qui est aux côtés de l'Horus*.

[3] Stèle de la reine , épouse de Khéphren (voir ci-dessus, p. 201); tombeau de la reine , V^e dynastie (voir ci-dessus, p. 202); reine , épouse de Téti (voir Gauthier, *Livre des Rois*, I, p. 150); stèle des deux reines Ânkhes-n-Miriré, femmes de Pépi Ier (voir ci-dessus, p. 204). Le titre a été restitué également dans la titulature de la reine épouse de Sahouré par K. Sethe (*Grabdenkmal des Königs Saḥure'*, II (Texte), p. 116). On le retrouve sous la XVIIIe dynastie, dans le protocole de la reine , sous la forme « *l'amie de l'Horus, qu'il aime* » (Naville, *Ä. Z.*, XXXVI, p. 133).

[4] Fille de la reine , — reine , — reine , — reine [ ] [ ], — les deux reines . — Ce titre a été omis dans l'*Index* de Miss Murray.

ce mot *tâs* ou *ṯs*, dans un titre porté par *Ânkh-Sakhmet* (V^e dynastie) dans son mastaba de Saqqarah[1] : « *féal du roi de Haute-Égypte, le grand dieu, et commandant des gens tâś* [*des hommes-liges?*] *du roi de Basse-Égypte* ». On trouve, d'autre part, dans l'*Egyptian Hieroglyphic Dictionary* de Sir E. A. W. Budge (p. 822), mais sans référence, une racine *tâs*, ayant les sens d'*être assis* et de *s'asseoir* : le titre (et var.) aurait-il donc fait allusion au privilège qu'avait la reine d'*être assise*, de *trôner* aux côtés du pharaon? Tout cela est encore bien incertain, et tant que nous ne serons pas en présence d'autres exemples plus explicites de ce titre, il ne nous sera pas possible d'en fournir une interprétation définitive.

Le second groupe est constitué par le seul titre (var.), *smat Nebti* (reine), variante (reines et), que E. de Rougé a rendu par « *l'associée au seigneur du vautour et de l'uræus* » (cf. *Recherches, etc.*, p. 37).

Ce titre, qui ne figure pas à l'*Index* de Miss Murray, se rencontre soit seul (reine), soit suivi de l'adjectif (reine) ou « *aimée* » (épouse de Ne-ousir-Ré : cf. statue n° 17438 de Berlin = Borchardt, *Grabdenkmal des Königs Ne-user-Re'*, p. 25 et 109), soit enfin suivi de l'épithète « *aimée du roi* » (reines , et).

Dans la traduction qu'il a donnée de la titulature de la statue n° 17438 de Berlin, représentant la reine épouse de Ne-ousir-Ré (*Grabdenkmal des Königs Ne-user-Re'*, p. 25 et 109), M. Borchardt a rendu par « *die vom König von Ober- und Unterägypten geliebte* » [*celle qui est aimée du roi de la Haute et de la Basse-Égypte*], comme si le verbe *sma* se rapportait, non pas à la reine, mais au roi, et faisait allusion à *la réunion* par ce dernier des royaumes de la Haute et de la Basse-Égypte.

Mais cette interprétation ne semble pas pouvoir être acceptée : quel serait, en effet, alors le sens du titre (var.) ou ,

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[1] Cf. Mariette, *Les Mastabas*, D 12, p. 203; Sethe, *Grabdenkmal des Königs Saḥure'*, II (Texte), p. 116, note 9.

employé seul, sans l'épithète ou , et que viendrait faire, d'autre part, dans le mot , , , le du féminin?

Il y a donc lieu de rendre ce titre, lorsqu'il est accompagné de l'épithète ou , ainsi que l'a fait M. Naville, par *die mit dem nbtj* (*König*) *vereinte und vom nbtj geliebte* (*celle qui est unie au roi et qui est aimée de lui*), les verbes et ayant tous les deux pour complément le mot . Dans certains cas, on a voulu, au contraire, varier le complément en remplaçant par , obtenant ainsi un titre double : *associée au nebti et aimée du roi.*

Ce titre porte le n° 27 sur la liste de Sir Fl. Petrie, qui l'a rattaché, avec beaucoup de vraisemblance, à l'ancien titre de l'époque thinite (n° 26 de sa liste = *Royal Tombs of Abydos*, II, pl. II, n° 8), et qui l'a traduit par *united to the double lordship.* C'est le même titre que nous retrouvons plus tard, dans le protocole de certaines reines de la XIIe dynastie, sous les formes *smaït Ḥor* « *associée à l'Horus* » (cf. n° 28 de la liste Petrie), « *associée à Sanousrit II et aimée* [de lui] », et « *associée au Nebti et aimée* [de lui] », enfin dans le protocole de la reine à Deir-el-Bahari (Naville, *Deir el-Bahari*, II, pl. 48) sous les formes « *associée à l'Horus qui l'aime* » et « *associée à l'Horus* »[1].

Trois autres titres sont encore à signaler, qui ne rentrent dans aucun des deux groupes précités :

1° Le titre , ou , *sat ntr* « *fille du dieu* », que j'ai relevé dans les titulatures de la reine , mère de Khéphren, et de la reine Ânkhes-n-Miriré, femme de Pépi Ier et mère de Pépi II, sur la scène du tombeau de Zâou au Musée du Caire, déjà citée.

2° Le titre *our(t) âkh(ou)t(?)* « *grande de choses*[2] », qui n'est porté, à ma connaissance, que par la reine [3] et par les deux reines Ânkhes-n-Miriré femmes de Pépi Ier (cf. E. de Rougé, *Recherches, etc.*, p. 130, et Sethe, *Urk. des alten Reichs*, p. 117-118). E. de Rougé l'avait traduit par « *la grande* (de toutes sortes) *de choses* », et Breasted (*Ancient Records*, I, § 345-346) l'a rendu par *great in possessions.* Y aurait-il une relation entre le mot de ce titre et le mot qui entrera plus tard dans l'épithète servant à introduire le cartouche-prénom des rois[1]?

3° Le titre , que Sir Fl. Petrie (*Ancient Egypt*, 1924, p. 112, n° 29) n'a signalé que sous la IIe dynastie (d'après *Royal Tombs*, II, pl. XXIV, n° 210), existe aussi à l'époque memphite (cf. J. de Rougé, *Inscr. hiérogl.*, I, pl. 62), dans la titulature de la reine . Il signifie probablement : *toutes les choses qu'elle a dites lui sont faites* (c'est-à-dire *les ordres qu'elle donne sont exécutés*), ou *celle qui dit toutes les choses qui sont faites pour elle* (Naville, *Ä. Z.*, XXXVI, p. 133 et 143), *all things she says are done for her* (Petrie, *loc. cit.*), *wenn sie irgend etwas sagt, so wird es ihr gethan* (Sethe, *Ä. Z.*, XXXVI, p. 143-144). Il a été retrouvé chez certaines reines de la XIIe dynastie, puis à Deir-el-Bahari, dans la titulature de la reine (XVIIIe dynastie), sous la forme (cf. Naville, *Deir el-Bahari*, II, pl. 8, et *Ä. Z.*, XXXVI, p. 133), et enfin chez la reine *Mout-em-ouâa*, femme de Thoutmôsis IV et mère d'Amenhotep III.

* * *

Les reines des dynasties memphites ajoutent, en outre, assez fréquemment, entre ces divers titres, inhérents à leur dignité royale, et leur nom, d'autres titres se référant à certaines charges sacerdotales (prophétesse d'Hathor, de Thot ou d'Apis, par exemple), soit qu'elles exercent ces charges en tant que reines, soit qu'elles les aient exercées avant leur accession au partage de la souveraineté royale. Je laisse ces titres de côté, car ils n'ont aucune connexion avec les relations de la reine par rapport à son époux, l'*Horus* ou le *Nebti* .

H. Gauthier.

(1) Voir, sur ce titre, l'étude de M. Naville (*Ä. Z.*, XXXVI, p. 132-135).

(2) Voir ci-dessus, p. 204.

(3) Cf. Mariette, *Les Mastabas*, D 14, p. 208; Gauthier, *Livre des Rois*, I, p. 195.

(1) Ce titre a été enregistré par Miss Murray, dans son *Index* (p. xix), sous la forme erronée ; le signe fait, en réalité, partie du titre suivant : , lequel a été méconnu par l'auteur (*op. cit.*, p. xxxix) et transformé en un titre n'offrant, à lui tout seul, aucun sens.

TABLE DES MATIÈRES.

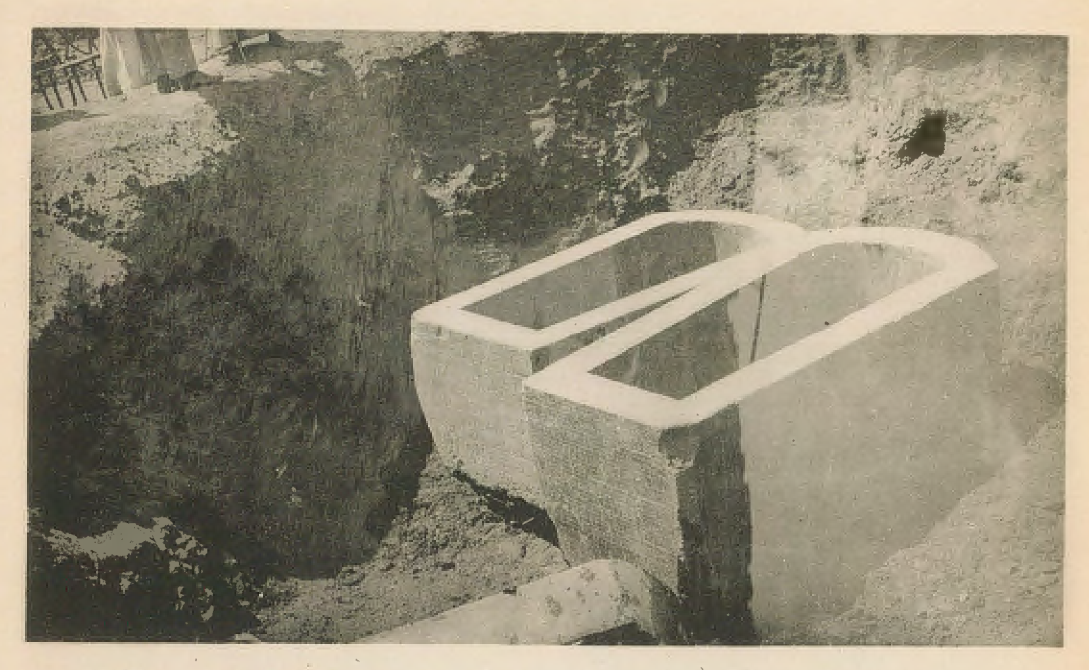


Fig. 1. Sarcophagi of grey granite of the Persian period as discovered at Samannûd.

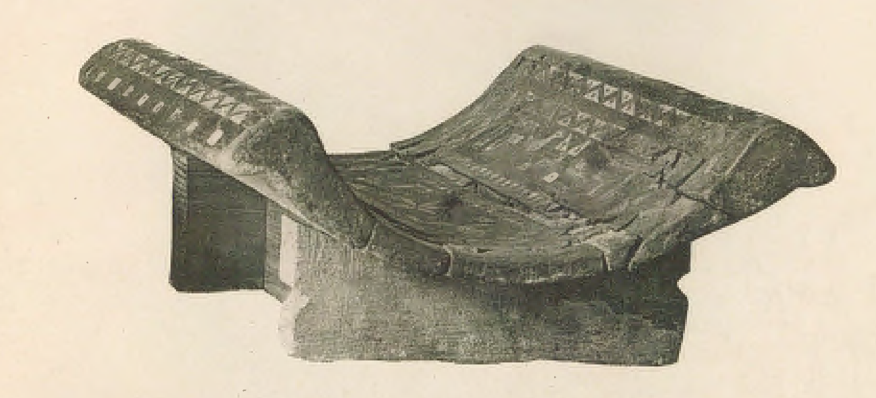


Fig. 2. The cemetery of Seyyide 'Eqîl, Samannûd, shewing sarcophagi in course of removal.

Sarcophagi from Samannûd.

IMP. CATALA FRÈRES, PARIS.







47102 48385 48385 48877

Scale 1 : 6

Coptic reading desks from the Fayum.

IMP. CATALA FRÈRES, PARIS.



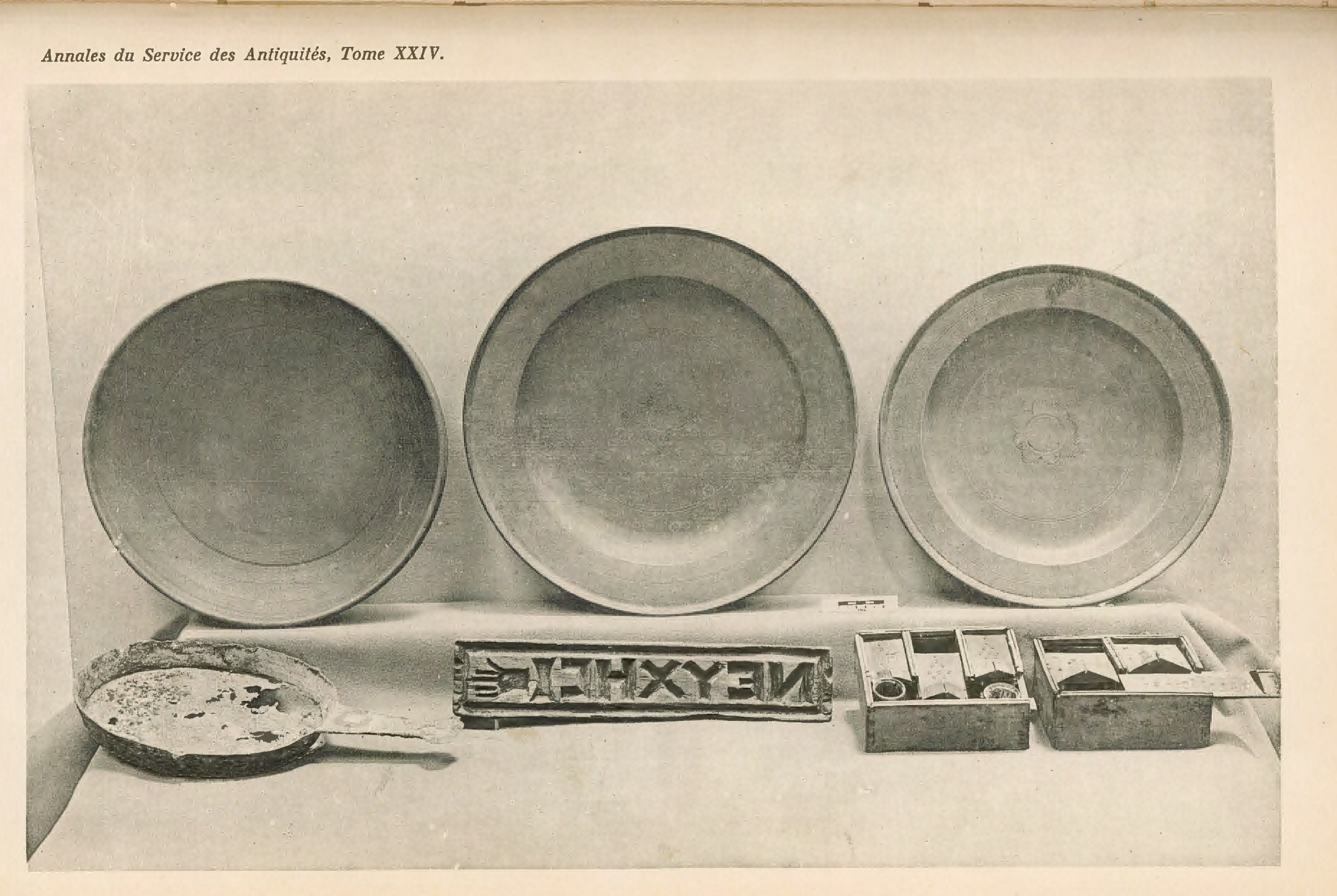
Basket for Papyri from Kom Washim.
Matla' from Batn Ahrit.

IMP. CATALA FRÈRES, PARIS



Objects from Kom Washim.

Scale 1 : 6



Household Objects from Kom Washim.

Scale 1 : 6

IMP. CATALA FRÈRES, PARIS.



1. Step Pyramid, with the two Mastabas.



2. Stone Door imitating one of Wood.

IMP. CATALA FRÈRES, PARIS.



1. North Chapel looking N E. Shaft at E.



2. South Chapel looking N E. Shaft at E.

IMP. CATALA FRÈRES, PARIS.



1. Fluted Columns of Façade of North Chapel.



2. Capitals of Columns of South Chapel.

IMP. CATALA FRÈRES, PARIS.



Une scène de la Nativité sur un bas-relief Copte.

IMP. CATALA FRÈRES, PARIS.

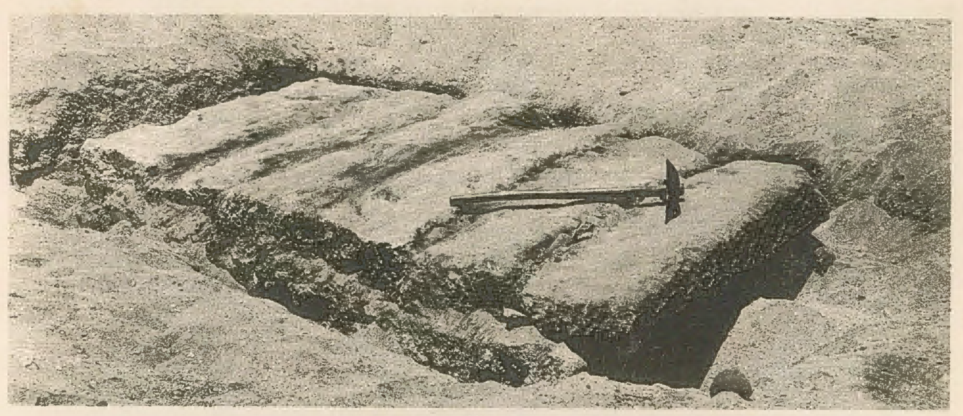


Fig. 1

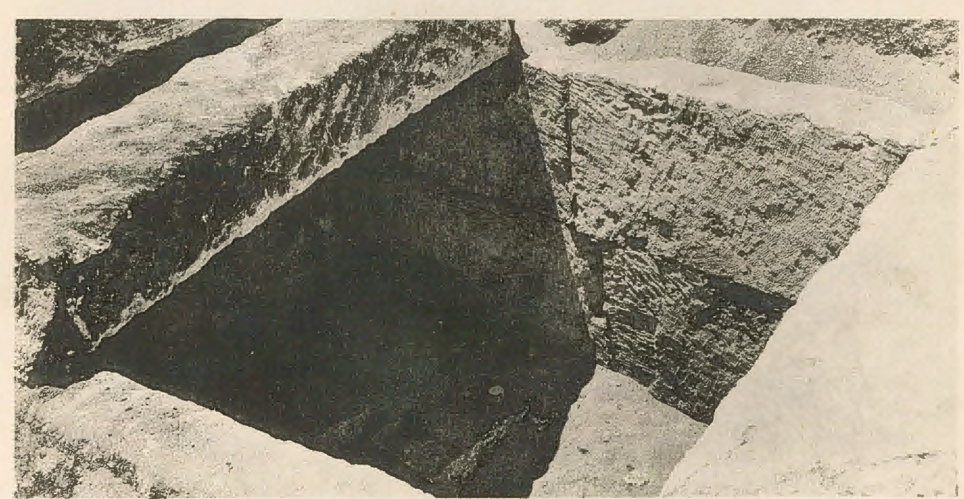


Fig. 2

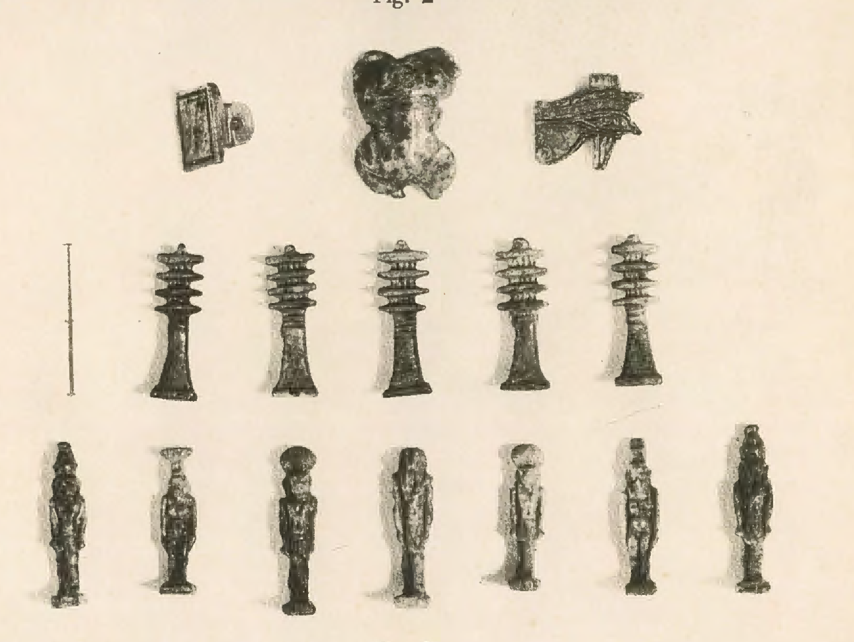
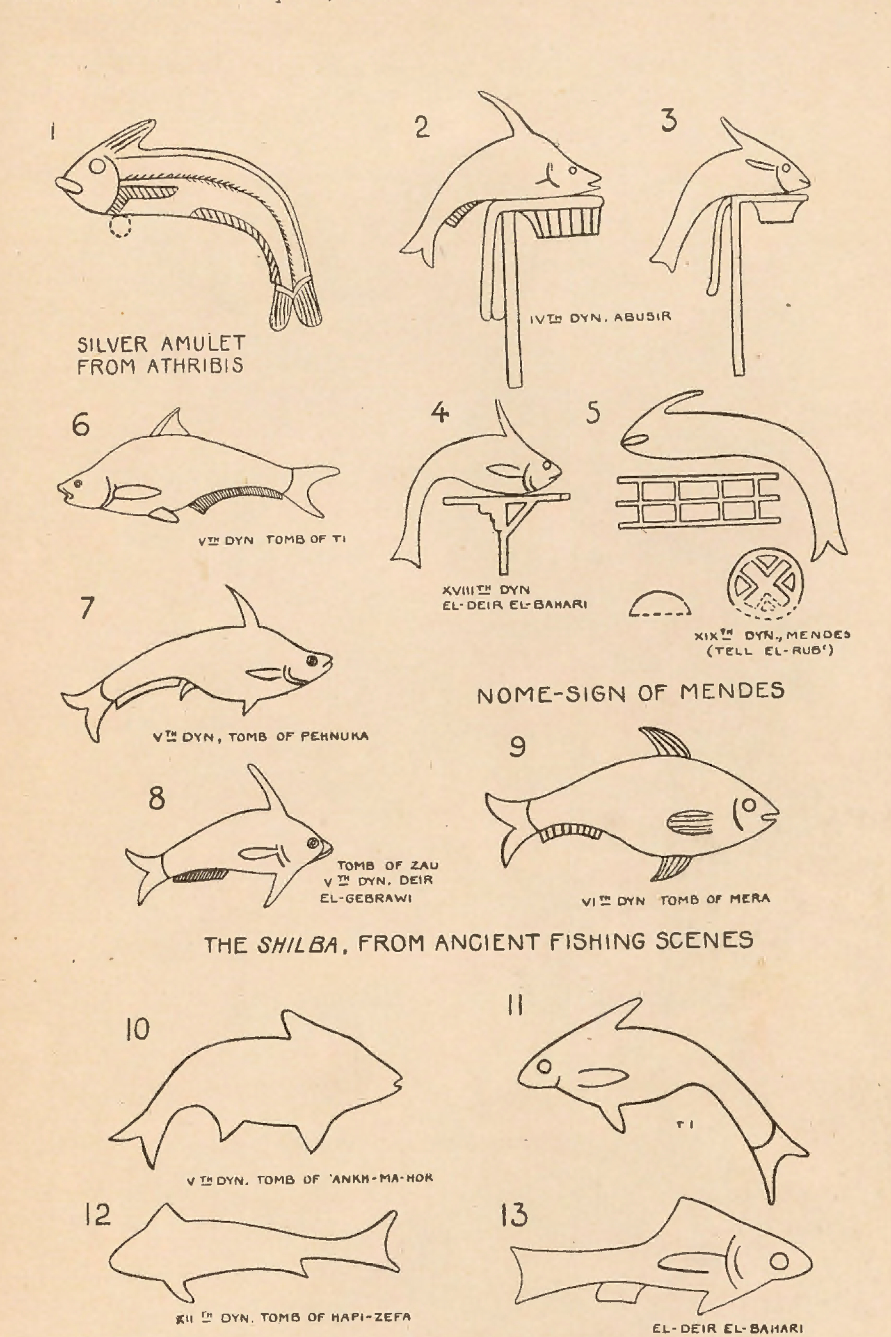
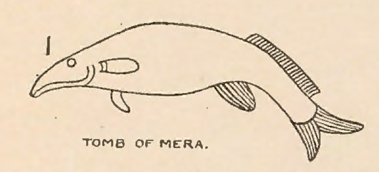


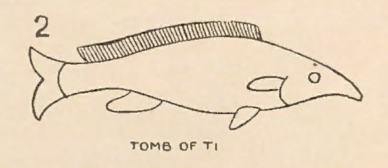
Fig. 3

SAITE TOMB AT BENI HASAN


1
SILVER AMULET
FROM ATHRIBIS
2
3
IVTH DYN. ABUSIR
6
VTH DYN TOMB OF TI
4
XVIIITH DYN
EL-DEIR EL-BAHARI
5
XIXTH DYN., MENDES
(TELL EL-RUB')
NOME-SIGN OF MENDES
7
VTH DYN, TOMB OF PEHNUKA
8
TOMB OF ZAU
VTH DYN. DEIR
EL-GEBRAWI
9
VITH DYN TOMB OF MERA
THE *SHILBA*, FROM ANCIENT FISHING SCENES
10
VTH DYN. TOMB OF 'ANKH-MA-HOR
11
TI
12
XIITH DYN. TOMB OF HAPI-ZEFA
13
EL-DEIR EL-BAHARI
DETERMINANTS OF THE WORD *BWT*

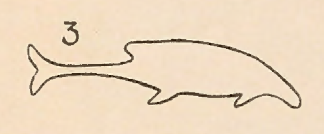


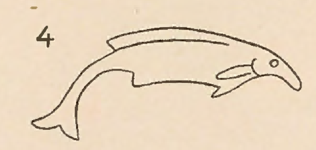
TOMB OF MERA.



TOMB OF TI

EXTREME VARIETIES OF *MORMYRUS*
FROM ANCIENT FISHING SCENES.

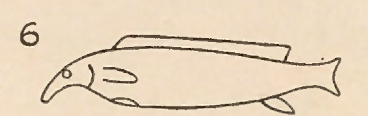




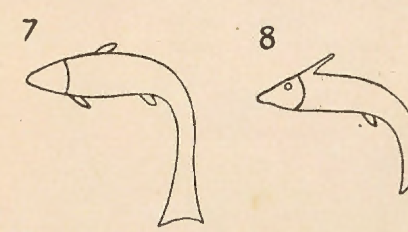
PHONETIC *Ḫ*ꜣ, FROM TOMB OF SETI II



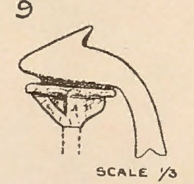
PHONETIC *Ḫ*ꜣ,
TOMB OF SETI I



DET OF WORD *BS*
TOMB OF SETI I



LATE FORM USED FOR PHON
*Ḫ*ꜣ AND FOR NOME-SIGN OF
MENDES.



BRONZE, FROM
BLANCHARD
COLLECTION

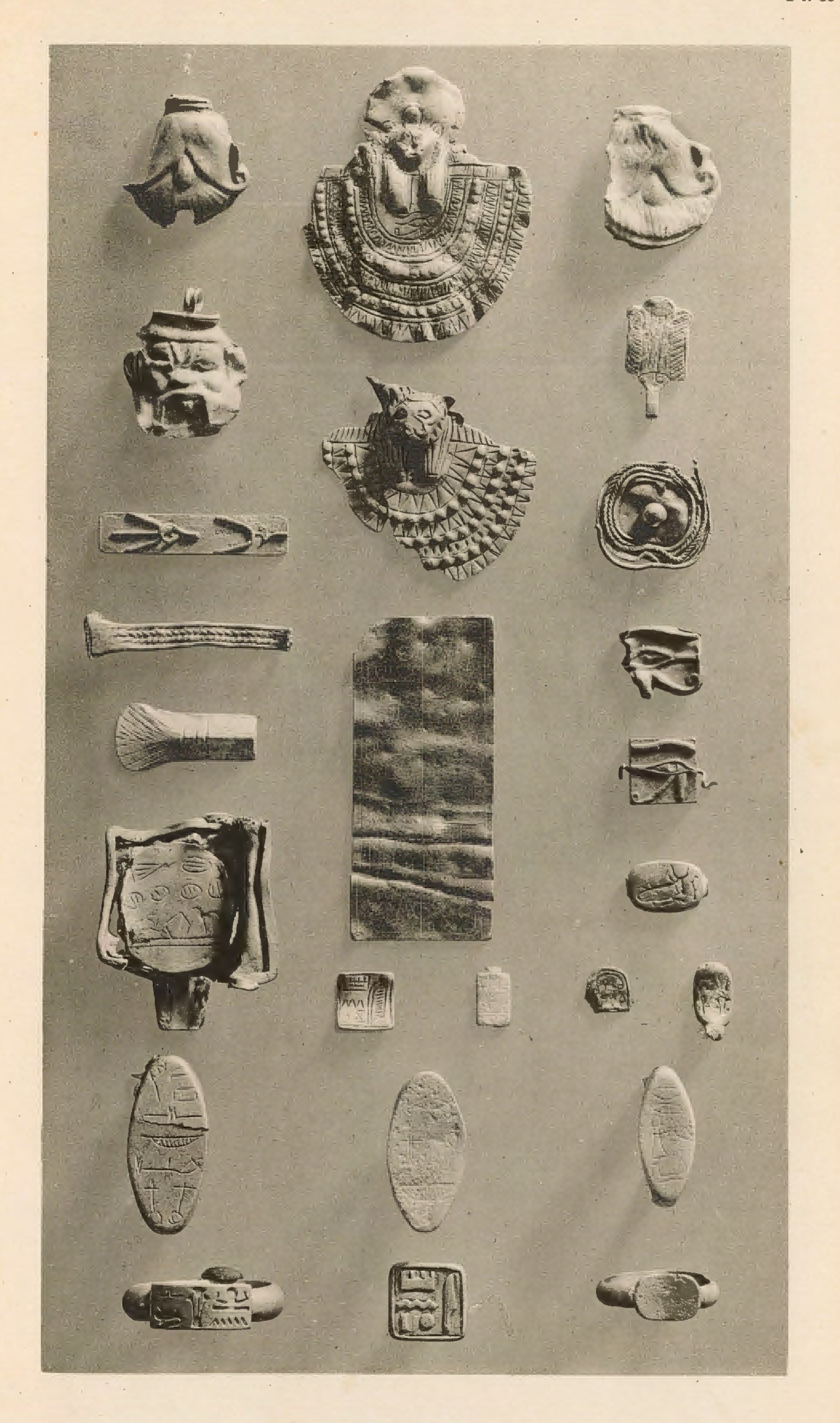


Objects from Buto (Tell el-Fara'în)

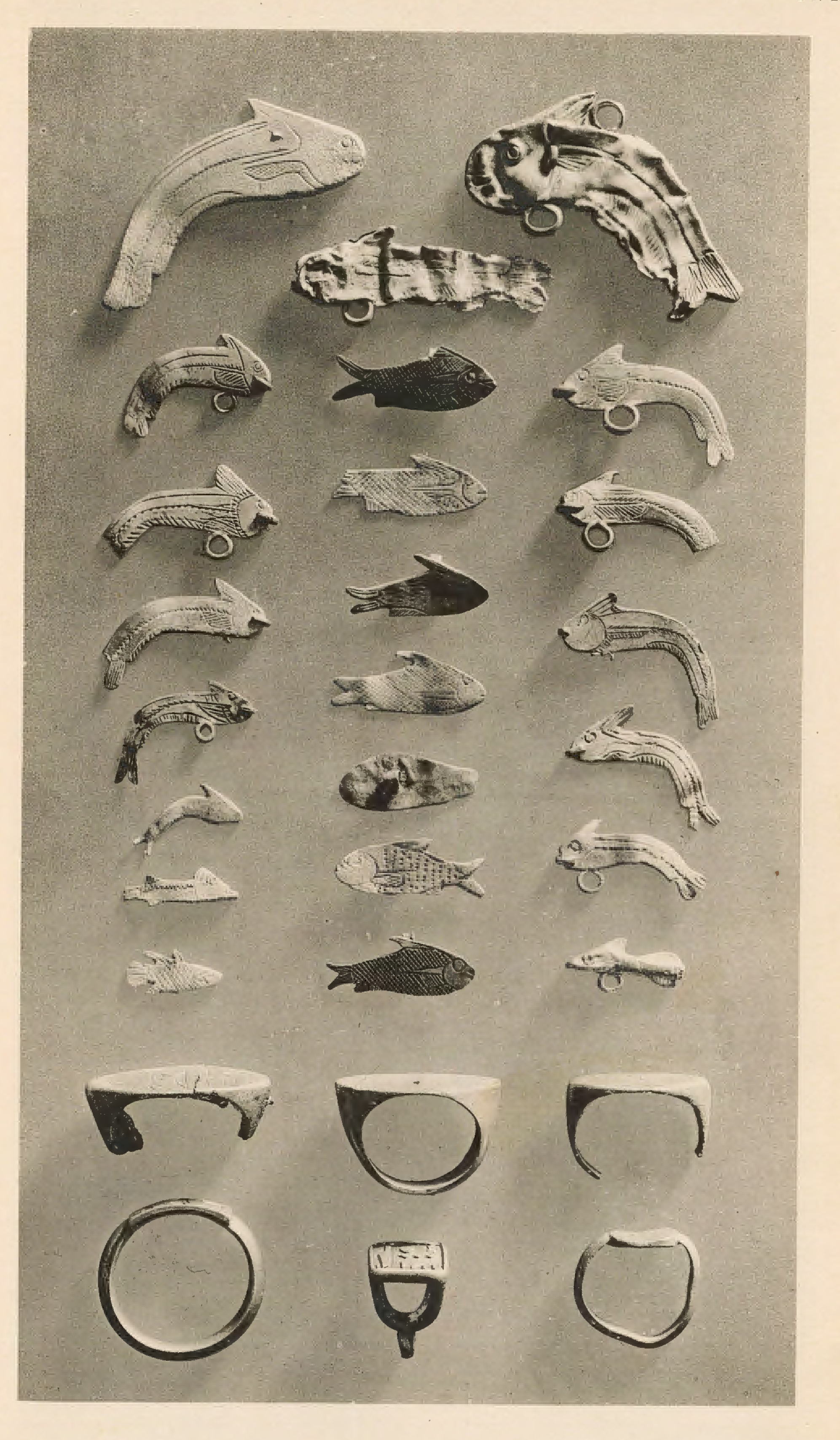
IMP. CATALA FRÈRES, PARIS.



The Treasure of Athribis (Benha)



The Treasure of Athribis



The Treasure of Athribis



The Treasure of Athribis

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